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NEWSPAPER

Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 26, 1999

IN STORES JUNE 22

FEATURING THE BLAST OFF TRACK "SUMTHIN' TERRIBLE"

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MP3 Supporters Look To Future

BY EILEEN FITZPATRICK

SAN DIEGO—In spite of a potential threat from the music industry's Secure Digital Music Initiative (SDMI), the 750 Internet executives gathered here for MP3 Summit '99 June 15-16 asserted that the digital download format will be a viable business model for the music industry.

Panelists and speakers at the conference hammered home the free-market aspect of MP3 and the attractive benefits it offers independent artists and enterprising marketers as a way to

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Court Rules Against RIAA In MP3 Case
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Industry Mounts Defense As Bootleg Dance CDs Flourish

BY MICHAEL PAOLETTA

NEW YORK—Although illegal mixtape compilations have wreaked havoc on the business of dance music for well over a decade, the advent of illegal dance-music compilation CDs spurred by the ready availability of recordable CD units is threatening to cripple clubland.

CERAOLO

DISTEFANO

In the five years since Billboard last investigated this situation (Billboard, Nov. 5, 1994), illegal dance-music compilation CDs have replaced the once-popular illegal beat-mixed cassette tapes. Generally, these illegal CDs are created by DJs and dance-music enthusiasts in major cities and sold on a national level. In addition to being available in specialty dance-music shops and at street fairs and flea markets, more and more pirated compilations are appearing for sale on the Internet. Labels and the Recording Industry Assn. of America (RIAA) are taking note of this.

Frank Ceraolo, senior director of

(Continued on page 94)

WB's Pretenders Stay Vital On 'Viva'

BY LARRY FLICK and PAUL SEXTON

NEW YORK—With "Viva El Amor," due Tuesday (22) on Warner Bros., the Pretenders revisit the brisk, pop-leaning sound of their early hits—a creative move that's already earning positive retail feedback.

"This is an excellent time for the Pretenders to come back," says Jane Little, assistant buyer at CD World in South Plainfield,

(Continued on page 91)

Circuit City Pulls Plug On Divx

Home Entertainment War Won By 'Open' DVD

BY SETH GOLDSTEIN

NEW YORK—The great home entertainment format war is over.

Following its June 15 annual meeting, Circuit City Stores announced it was pulling the plug on Divx, the limited-play DVD system, at an ultimate cost of $337 million. About 300 jobs are affected, most of them in Circuit City's Richmond, Va., headquarters. So-called open DVD, which caught the fancy of the buying public last year, finally has the field to itself.

Limited play meant limited distribution and title selection for Circuit City subsidiary Digital Video Express. "We were caught in a one-two punch," says spokesman Josh Dare. Divx never got enough hot movies on the same day VHS copies arrived in video stores, even from studios like Paramount, which had promised simultaneous delivery.

Nor were Divx players able to expand much beyond the Circuit City chain of 594 outlets. The Good Guys!, Ultimate Electronics, and a handful of other retailers brought the total to about 700 outlets stocking hardware and nearly 500 specially encoded discs. The discs were cheap enough to be thrown away after a few viewings or could be purchased in a telephone-com-

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Labels' Net Options Irk U.K. Retailers

BY TOM FERGUSON

LONDON—Recent ventures by multinational record labels into the Internet arena have prompted the chairman of the U.K.'s retail trade body to pledge "serious representations" to the U.K. government if record companies seek to get unfair advantage online over brick-and-mortar retailers.

Brian McLaughlin, chairman of trade body the British Assn. of Record Dealers (BARD) and managing director of HMV Europe, says

(Continued on page 91)

Asian Royalty Pact Signed

A Billboard staff report.

The latest mechanical royalties agreement between music publishers and record companies in Asia sets a fresh standard for the region and is expected to serve as the foundation upon which each country will establish its own individual national accords. The framework for the regional agreement was set by a new Hong Kong mechanicals deal signed May 13.

Leaders of multinational publishers and labels appear satisfied with the new regional accord, which is known—like its precedent-setting

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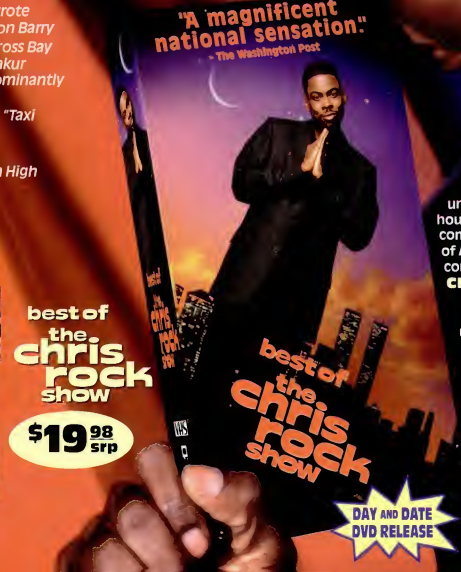

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Wal-Mart Outbids Kingfisher For Asda

U.S. Co.'s Surprise Move Has British Retailers Fearing A Price War

BY SAM ANDREWS

LONDON—U.S. retail behemoth Wal-Mart has launched a surprise attack on the British retailing scene with a 6.7 billion pound ($10.8 billion) cash bid for the U.K.'s third-largest supermarket chain, Asda, prompting fears of a major price war across all sectors of the retail community.

Wal-Mart, headquartered in Bentonville, Ark., says the deal will lift its annual sales by more than 8 billion pounds ($12.9 billion) to close to $150 billion and add 229 outlets to its more than 3,600 stores. It will also double Wal-Mart's sales outside the U.S. and move it closer to its aim of boosting international sales to a third of group sales within five years.

Commenting on the proposed deal, Wal-Mart senior vice chairman Don Soderquist says, "This is another steppingstone in a growth program we've identified over the next five years."

Asda CEO Allan Leighton says there are no immediate plans to rename Asda stores with the Wal-Mart logo. The move effectively scuppers British retailing giant Kingfisher's merger bid with the 229-store Asda, which would have cemented Kingfisher's place as the country's largest entertainment retailer and created Britain's biggest retailer, with a market capitalization of more than 17.3 billion pounds ($27.8 billion).

Kingfisher responded to the bid Monday in a statement saying it did not intend to up its offer (Billboard*Bulletin*, June 15). Kingfisher CEO Geoffrey Mulcahey said: "We are committed to acting in the best interests of our shareholders, and we do not believe that it makes sense to improve our offer in these circumstances."

Asda has recommended Wal-Mart's bid to its shareholders, saying that at 220 pence ($3.52) per share the deal is considerably more attractive than the 181 pence ($2.90) per share paper offer made by Kingfisher. It is Wal-Mart's second move in Europe, which it entered via Germany when it acquired two hypermarket chains—74-store Interspar last year and 21-store Wertkauf in 1997.

Archie Norman, Asda's chairman and a Conservative Party member of Parliament, says, "We have modeled the turnaround and subsequent growth of our business on Wal-Mart's success in the U.S. They are quite simply the world's greatest retailer, and we are very excited at the prospect of joining them." Stock market reaction to the deal saw shares of other supermarkets such as Tesco Plc and J. Sainsbury fall heavily, as traders feared price wars will hit profits.

Where the deal leaves Kingfisher—owner of the U.K.'s largest music and video retailer, Woolworths; specialist outlet MVC; plus the wholesaling giant EUK—remains to be seen. Had its merger with Asda gone through, it would have given the combined businesses a 32% share of the U.K. music singles market, 24% of the album business, and 28% of the video sell-through sector, according to figures from music-industry body the British Phonographic Industry and the British Video Assn.

(Continued on page 101)

Royal Wonder. Stevie Wonder was a recipient of this year's Polar Music Prize, the honor initiated by the late Stig Anderson to be the equivalent of the Nobel Prize in the music field. The award was presented May 31 in Stockholm by Sweden's King Carl Gustaf XVI. Universal Music took the opportunity to present Wonder with an award for unit sales of more than 60,000 in Sweden of his current album, "Song Review—A Greatest Hits Collection." Pictured at the ceremony, from left, are Jorgen Larsen, Universal Music International chairman/CEO; Marko Söderström, Universal Music Sweden strategic marketing manager; Wonder; Ludvig Werner, Universal Music Sweden commercial manager; and Gert Holmfred, Universal Music Sweden managing director.

Court Rules Against RIAA In MP3 Case

BY BILL HOLLAND

WASHINGTON, D.C.—A federal appeals court ruling that Diamond Multimedia Systems-Rioport's portable Rio music player does not violate the 1992 Audio Home Recording Act also found fault with the language of the act that could limit its application in other new-media cases.

The 9th U.S. Circuit Court of Appeals ruled in favor of Diamond, which was sued by the Recording Industry Assn. of America (RIAA) last year. The RIAA claimed that the Rio unit violated the provisions of the Audio Home Recording Act, which prohibits the sale of digital recorders not equipped with anti-copying features.

The appeals court, in upholding a lower court decision, found that the Rio is not an audio recording device and that its time-shifting and space-shifting functions are legal under fair-use provisions in copyright law, including the Audio Home Recording Act (Billboard*Bulletin*, June 16).

The finding, according to attorneys, extends the 1981 Betamax decision concerning the fair-use exemption of home videocassette recorders.

Dave Watkins, RioPort president, says he was pleased by the ruling. "We always believed the device operated well within the law."

Watkins also says his company shares the RIAA's concerns about piracy and protecting the rights of content owners. "We're putting 99.9% of our focus in those areas such as the RIAA's Secure Digital Music Initiative [SDMI] to make sure that we can have a platform that the labels feel comfortable operating within, because that's what this is all about."

RIAA has yet to say whether it will drop the lawsuit in light of SDMI, which it hopes will create a secure online environment.

> *'We always believed the device operated well within the law'*
>
> **– DAVE WATKINS –**

Alexandra Walsh, an RIAA spokeswoman, says the trade group is now "looking at the [court's] decision and considering its options."

In a prepared statement, the RIAA says that "the court appears to have concluded that, despite congressional intent, the Audio Home Recording Act has limited application in a world of convergent technologies."

It adds, "Fortunately, the shared interest in such a marketplace has overtaken the lawsuit; the technology and music industries have already come together in voluntary initiatives like the Secure Digital Music Initiative" to create a more secure environment.

LANGUAGE OF THE LAW

The provision in the 1992 act forbids the sale of digital players whose primary purpose is to copy CDs—unless they are equipped with anti-copying devices and manufacturers first pay a royalty to record companies.

The appeals court ruling agreed with the lower court that the Rio player is not in violation of the law because the language of the law applies only to those machines whose primary design is to make "direct" copies of CDs or "direct" copies of broadcasts or transmissions of CDs.

The RIAA was granted a temporary restraining order by the lower court last October, but the next month, the court refused to grant an injunction and instead sided with RioPort (Billboard, Nov. 7, 1998).

Both courts found that the Rio machine, which plays near-CD-quality digital song files in the MP3 format, cannot make "direct" copies of actual digital audio recordings from CDs or from the broadcast or transmission of CDs.

Instead, the player, which does not contain an anti-copying device, plays back "indirect reproduction" of sound recordings downloaded on hard drives of computers—

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GUEST COMMENTARY

In Bosnia, An Artist Discovers His Heroes

BY PAUL BRANDT

My four years in the music business have led me to some pretty interesting places—life-changing places. Recently, when I had the opportunity to take a trip to Bosnia/Herzegovina on my first United Service Organizations (USO) tour, I found myself in one of those places again.

Our first official stop was at Taszar, Hungary. Formerly a Russian airstrip, Taszar is kind of the doorway between the relative peace that we know in North America and a country ravaged by centuries of war, hatred, and ethnic cleansing. There, I was fitted with my flak vest and Kevlar helmet, introduced to my "tour guides," Maj. Tom Evans and Maj. Steve Milliron, and strapped onto a C-130 transport plane bound for Tusla, Bosnia.

Tusla is still undergoing a massive stabilization operation by NATO forces, and my mission objective was to visit with and entertain the thousands of troops stationed at Eagle Base and the surrounding bases and installations.

'The music allowed them to escape in some way, to forget about their difficulties for a while'

Paul Brandt, a Reprise recording artist, toured Bosnia/Herzegovina May 16-22.

Not your basic gig—not for me, at least, having never before toured in a war zone. The trip took on an even more surreal feeling looking down at the former Yugoslavia from a Blackhawk helicopter, witnessing the war-ravaged houses throughout the scattered villages. I saw hard-working people laboring in their fields, waving at the American chopper as we flew by. "They're happy to see us," Evans said. "They know we're here to help."

It isn't like that everywhere in Bosnia. In Serbian areas, our troops put up with insults and tension, the smallest of children walking by "giving the finger" or even spitting at the men and women charged with keeping the peace of a broken nation. The job that the Army has will not be an easy or quick one. Even with the concentrated efforts

(Continued on page 21)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.

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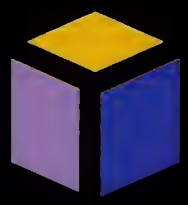

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U.K.'s BPI, AIM Discuss Relations

BY MARK SOLOMONS

LONDON—The British Phonographic Industry (BPI) will soon ask its 230 record-company members to consider proposals to change the body's constitution in the wake of the creation of a breakaway group, the Assn. for Independent Music (AIM).

The BPI has taken the unusual step of postponing its annual general meeting—which was to take place July 14—to allow time for consultation on issues concerning AIM and its relationship with the national labels' body (**Billboard-*Bulletin*, June 14**).

BPI chairman Rob Dickins, BPI director general John Deacon, Universal Music U.K. chairman/CEO John Kennedy, and Sony Music U.K. chairman Paul Burger met AIM chair/CEO Alison Wenham, Beggars Banquet chairman Martin Mills, and Jammin' Music Group managing director Andrew Cleary on June 9 for talks on the two bodies' future relationship. Mills and Cleary are members of AIM's board, as well as members of the BPI's ruling council.

AIM is understood to have sought a rechanneling of existing independent BPI members' subscriptions through AIM, with the new body then contributing an agreed proportion of that back to the BPI, in recognition of the latter's role in fighting piracy and lobbying on other industrywide concerns.

It is believed there was also discussion on June 9 about a possible rechanneling of revenue from Phonographic Performance Ltd. (PPL), which collects performance royalties from broadcasters on behalf of labels. Many BPI council members also sit on PPL's board, and there are close links between the two organizations. One formula understood to be under consideration would have AIM members assign 9% of their PPL income—deducted at the source—to the trade association.

A BPI statement issued June 13 says that "a wide range of organizational matters were discussed, and it was agreed that the conclusions of those talks should be put to the respective boards of the two organizations for further consideration."

The next BPI council meeting is June 30. AIM, formed last November, has a board that, in addition to Cleary and Mills, includes representatives from the labels Mute, Gut, Ministry of Sound, Warp, V2, Cooking Vinyl, Songlines, Rykodisc, and distributor Pinnacle.

A spokesman for the BPI said that no new date has been set for the general meeting but it would likely be in September. He declined further comment.

AIM chair Wenham describes the June 9 talks as "substantive and constructive."

"I believe [the bodies] should work together," she says. "AIM represents the sectional interest of the independents. The BPI represents the national industry. We don't want to have a tussle over membership."

FUTURE FOCUS Q&A

INDUSTRY OUTLOOKS ON 21st CENTURY ENTERTAINMENT

This is the latest installment in Billboard's ongoing millennium feature offering capsule commentaries from key industry figures on the entertainment business as it heads toward 2000.

What is the key challenge you see ahead for classical record companies?

Ultimately, the challenge for classical labels is to ensure that a community of new composers and great performers is able to flourish. We can further that by helping artists cultivate an audience, encouraging them to experiment and using every means at our disposal—whether it's new media or old media—to help make the world a more accepting place for what they have to offer.

Peter Gelb is president of Sony Classical.

Even with the radical shift that the classical world has undergone in recent years, are more changes to come?

Ever since the bloom went off the CD, we can see that living in the past is a danger. If classical music is going to be a living art and not some museum of diminishing interest, then it must reinvent itself in the context of today. Classical music must continually encompass new means of creativity—and this creativity has to take an audience into consideration. I don't believe that commercial success necessarily precludes artistic merit. For example, Tan Dun is a composer who obviously isn't writing for a mass audience but who is interested in reaching a wider audience. And that is something we're working toward together.

What excites you most about the future for classical music and for Sony, in particular?

The most exciting thing is that the boundaries of classical music are widening, at least in terms of recordings. Concert presenters haven't had to be as aggressively creative, but that is gradually changing. With the financial success that Sony Classical has had with "Titanic" and other projects, we have had the chance to experiment more, to foster all sorts of collaborations between musicians of different genres. I'm not interested in crossover for the sake of crossover, and I think we have learned by experience more about what works and what doesn't. But I'm proud that Sony Classical is a place where Nigel Kennedy is able to do a Hendrix album, Joe Jackson can record a symphonic work, and Yo-Yo Ma can work with Edgar Meyer.

Looking ahead, what pitfalls must record companies avoid?

Record companies shouldn't be confused by technology. The delivery system of music isn't the ultimate point—it's the artistry that it contains. As long as record companies see themselves first as producers of art, they will flourish.

What five things would you put in a time capsule to sum up this century's music business for those marking the next millennium?

There have been far too many works of creative genius recorded in this century to be limited to only five choices of music. But to illustrate how far we've come in the reproduction of music, I'd put in an early gramophone and then the latest model DVD and SuperAudio CD player.

BRADLEY BAMBARGER

Musicland Sites Set On Major Web Campaign

BY ED CHRISTMAN

NEW YORK—Beginning Wednesday (23), Musicland will bring its $65 million annual advertising budget to bear on the company's newly launched E-commerce sites.

The kickoff campaign, which will run with the slogan "We Got Dot," will have an extensive in-store presence, as well as a print campaign in a national newspaper and television commercials during July on an as-yet-undisclosed cable channel.

Marcia Appel, senior VP of corporate advertising and communications, declines to name the newspaper, cable channel, or amount that the chain will spend on the launch but says the commercials "are fun, clear, and will make your feet tap."

The Musicland sites—samgoody.com, oncue.com, mediaplay.com, and suncoast.com—came online in April. All four sites offer the same merchandise and, except for the different logos on the home page, are designed the same.

In January, the company said it would spend $3 million-$5 million to put together and launch its Internet business (Billboard, Jan. 23). Unlike most other E-merchants, which rely on third parties, Musicland is performing its own fulfillment for online sales. In addition to the full gamut of music and movies, the site includes T-shirts, entertainment books, video games, computer software, sheet music, and other products.

Appel says that the ad campaign will be reprised in the fourth quarter for the holiday selling season. "There is a dedicated campaign for the launch, but all ongoing advertising will also tag it," she says. Moreover, she says that Musicland will make use of its nearly 1,400 stores to tout the online effort.

(Continued on page 94)

First lady Hillary Rodham Clinton poses with VH1 executives as they announce VH1 Save the Music's donation of $1 million in musical instruments to New York City public schools. Shown, from left, are Sumner Redstone, chairman/CEO of Viacom; Clinton; and John Sykes, president of VH1.

Dutch Music Biz Scores Added Blank-Disc Tax

BY ROBBERT TILLI and MARK SOLOMONS

AMSTERDAM—The Dutch music industry, concerned about sales lost to home CD copying, has won an additional levy on the blank-disc media increasingly used in the Netherlands to make unauthorized copies of existing records.

The new tax could generate up to 6 million guilders ($2.8 million) per year for ultimate distribution to rights holders and other uses to benefit music creators.

A Home Copying Commission, appointed by the Dutch ministry of justice, has ruled that from Sept. 1, manufacturers of the "data" or "professional" version of blank CD-Rs and CD-RWs (rerecordable CDs) must pay the government a levy of 20 Dutch cents (9.5 cents) per unit sold (**Billboard*Bulletin*, June 14**). The levy—which follows similar legislation in Spain, Austria, Finland, and Hungary—will be reviewed at the end of next year.

On Jan. 1, the commission imposed a tax of 1.08 guilders (51 cents) per hour of playing time on the "audio" or "consumer" version of the discs, of which an estimated 2 million are sold annually in the Netherlands.

Delegations from publishers' and authors' organizations then pointed out that consumers are increasingly copying music onto the cheaper "data" CD-Rs, despite their supposed unsuitability for this use. Manufacturers estimate that some 30 million of the data discs are sold each year in the country. "Audio" blank discs cost about 9.5 guilders ($4.50), while the "data" version sells for 1.9-2.5 guilders (90 cents-$1.20).

"Rights owners—both the artists and record companies—have heavily lobbied within the Home Copying Commission for this new levy on blank CDs, as lots of their work is illegally copied this way," says Michael van Ginkel, account manager at the the Home Copying Bureau within authors' rights body BUMA/STEMRA. "We attribute the serious recent drop in CD sales in the Netherlands [down 11% in the first five months of 1999, according to Dutch International Federation of the Phonographic Industry body NVPI] to this 'cloning' of CDs."

The move follows lobbying of the Home Copying Commission in the Hague in early May by NVPI and BUMA/STEMRA. "It was an attempt to come up with a European rule seen through Dutch eyes," says van Ginkel. "Other countries do the same. Eventually in Brussels all these recommendations should be combined to one workable European rule. But that will take years."

BUMA/STEMRA already collects revenues of around 28 million guilders ($13.1 million) a year from home copying levies, applied initially to cassettes in 1991, and has a complex system to distribute the income to authors, phonographic producers, and musicians. It has yet to decide how to divide the income from blank CD sales.

Paul Solleveld, managing director of NVPI, who represented labels in the May talks with the Home Copying Commission, says, "Twenty cents is better than nothing, but compared to the 1.08 guilders per hour of music on the other CDs, it's way too low."

Philips, as a Netherlands-based manufacturer of the discs and copying hardware, is especially sensitive to the levy issue. Spokeswoman Marijke van Hoorn says, "The 20-cent tax on data CDs is much lower than the tax on audio CDs, which is good. However, we think it is unfair to tax data CDs when you don't know what people actually use them for."

Music-Related Bills Defeated In U.S. House Of Representatives
Page 83

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Chancellor Buys Custom Stake

Compilation Outfit Adds To Radio Group's Scope

Chancellor Media Corp., a large, publicly owned radio company that recently announced an ambitious Internet strategy, is acquiring a stake in the online custom compilation company Custom Revolutions Inc.

David Gould, chairman/CEO of Stamford, Conn.-based Custom, says, "They have taken a financial stake in the company, but there are still things we're ironing out." A spokesman for Chancellor says it has acquired a 25% interest in the company.

> *'They have taken a stake . . . but there are still things we're ironing out'*
>
> – DAVID GOULD –

Sources also say that the company expects to make an initial public offering of stock but that it's unlikely to be this year. Custom was begun three years ago by Gould and Nick Darveau-Garneau. Its library has more than 200,000 songs from about 150 labels.

Chancellor previously announced that it was changing its name to AMFM Inc. to reflect its radio operations and that it was merging with Capstar Broadcasting Corp.

Chancellor also said it was forming three new Internet units. One is called AMFM Interactive, which will develop and manage local Web sites for the company's radio stations and create a national E-commerce network. Another is AMFM.com, which will be an online broadcaster, streaming media from stations to the company's Web sites and creating Internet radio stations. The third is AMFM Equities, which will develop partnerships with Internet companies.

Chancellor and Capstar operate about 465 radio stations in 105 markets, and they will come under the newly formed AMFM Radio Group.

DON JEFFREY

Hit 'Notre-Dame' Takes To Road

BY CECILE TESSEYRE and MARK DEZZANI

PARIS—International bells are ringing for the French stage musical "Notre-Dame De Paris."

In France, the show has been the catalyst for sales of the related albums and singles reaching a combined total of 6 million units, and Sony Music is now preparing to dazzle English-speaking markets with a translated version of the musical.

The show is provisionally planned to open in the U.S., first in January 2000 at the Hotel de Paris in Las Vegas. A U.K. opening is set for May, but no venue has been confirmed.

Based on Victor Hugo's classic 1831 novel of the same name, the show opened in September 1998 at the Palais des Congrès in Paris.

The studio album "Notre-Dame De Paris," released in January that year on indie Pomme Music, has sold a combined total of 3 million copies in France, Belgium, Switzerland, and Canada, according to Sony Music, which distributes the album in those countries.

Now Sony Music France's Columbia label has licensed the album for the rest of the world, and the show—currently touring Canada—is being adapted into English. Lyricist Luc Plamondon and score writer Riccardo Cocciante are working with Will Jennings on translating the show's songs for a planned U.K. release in October.

PLAMONDON

As with its French-language counterpart, the English-language version of the album is intended by Sony to be on sale in the U.S. and U.K. long before the show reaches those countries.

Meanwhile, Sony Music has rolled out the French version of the studio album across the rest of Europe. "It's been a challenge to promote the album across Europe, because the show is currently being staged in Canada until 6th July, and then the cast are on holiday before the show tours French cities and Brussels, Belgium, between September and December," says Annick Geisler, international marketing manager at Sony Music France.

The cast came from Canada for the World Music Awards on May 5 in Monaco, which acted as a global TV showcase for the show.

At those awards, "Notre-Dame De Paris" won world's best-selling artist/group for 1998. As well as the studio album, which features Israeli singer Noa in the lead role of the beautiful Esmeralda, a double live album released in France, Belgium, Switzerland, and Canada in November 1998 has so far sold 1 million copies, according to Sony.

The stage show features French singer Helène Segara.

The studio and live albums were Nos. 1 and 2, respectively, in France over the peak Christmas sales period, while the single "Belle" from the show was No. 1 on the French singles chart at the same time (Global Music Pulse, Billboard, Dec. 19, 1998). The studio album remained at the No. 1 position on the French charts for 17 weeks and is still in the top 20.

The show's main theme, "Belle," is sung by teen idol Patrick Fiori, who is from Corsica, and blues singer Garou and French-Canadian star Daniel Lavoie, both from Quebec. "Belle" has sold 3 million copies

(Continued on page 75)

BMG Supports Sheppard. Chris Sheppard celebrates the recent announcement of a worldwide publishing deal with BMG Music Publishing Canada. Shown, from left, are Robert Ott, GM of BMG Music Publishing Canada; Sheppard; Dianna Ryback, manager of copyright and administration at BMG Music Publishing Canada; and Diane Lametti, publishing coordinator for BMG Music Publishing Canada.

Handling Of Jewish Assets Investigated

French Rights Society SACEM Working With Gov't Commission

This article was prepared by Emmanuel Legrand, editor in chief of Music & Media in London.

An independent commission set up by the French government is expected to conclude by year's end a study of the handling of Jewish author and composer royalties by the national rights society SACEM during World War II.

Other French authors' bodies active during the war, such as those for fiction writers, may also be investigated.

Meanwhile, SACEM is expected to reveal documents relating to its wartime activities at a scheduled June 30 press conference.

The independent Mattéoli Commission, set up by the French government to investigate the handling of Jewish assets before and after World War II and address restitution issues, confirmed June 13 that it will begin an inquiry into SACEM (Billboard*Bulletin*, June 15).

In a prepared statement, the commission says that a team of investigators, which will include copyright lawyers and historians, will seek to "clarify the role of SACEM and the fate of rights of authors considered as Jewish during the occupation."

The commission adds, "The president of SACEM, Jean-Loup Tournier, has considered that, due to the undeniable interest there would be in researching the historical scope of the treatment of Jewish authors during the war, SACEM is ready to open its archives to the Mattéoli Commission and fully collaborate with it."

Composer Daniel Vangarde, aka Daniel Bangaltier, who has campaigned for an investigation, says he welcomes the decision but regrets that it didn't come before SACEM's annual assembly June 8 (Billboard, June 19).

At that meeting, Vangarde's attempts to have the issue discussed were blocked on procedural grounds.

The actions of France's Vichy government, which was in place during German occupation of most of France between 1940 and 1944, is arousing strong opinions in France. Until recently, there has been little public discussion of the wartime events, but the period is now being re-examined by historians and commentators.

The commission is expected to present its results to the prime minister at the end of the year.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Josh Zieman is named VP of product marketing at Columbia Records in New York. He was VP of product development at Mercury.

Phil Costello is named senior VP of promotion at Reprise Records in Burbank, Calif. He was senior VP of promotion and marketing for Capitol.

Capitol Records in Hollywood, Calif., appoints **A.D. Washington** VP of R&B field promotion. He was VP of promotion and marketing for Warner Bros.

Patricia Coleman is named director of business and legal affairs at MCA Records in Universal City, Calif. She was associate director of business and legal affairs at Universal Music Group.

Paula Greenleaf is appointed director of planning and administration at Sony Music in New York. She was associate director of financial planning and analysis.

Frank Volpe is promoted to CEO of Risk Music Group in Hollywood. He was president of Risk Records.

Sharon Corbitt is appointed marketing director for Ocean Way Nashville. She was VP of Push-Pull Management.

PUBLISHERS. Catherine Brewton is promoted to senior director of writer/publisher relations for BMI in Atlanta. She was director of writer/publisher relations.

RELATED FIELDS. Tara Herman is named director of marketing for CMT. Herman was VP of consumer promotions and planning for Showtime Networks Inc. and will be based in Stamford, Conn.

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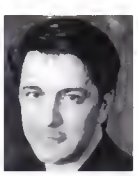

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ISSUE DATE: AUG 7
AD CLOSE: JULY 13

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UPCOMING SPECIALS

ASIA PACIFIC QUARTERLY III - Issue Date: Aug 7 • Ad Close: July 13
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MUSIC PUBLISHING - Issue Date: Aug 14 • Ad Close: July 20
DVD - Issue Date: Aug 21 • Ad Close: July 27
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Bar/None To Unleash Red Hot Charity Set

BY PAUL VERNA

NEW YORK—When the heads of the Red Hot Organization—the New York-based AIDS charity that has distinguished itself with high-profile benefit compilations—were searching for a theme for their 11th project,

LINDSAY

the prospect of reaching a global audience in AIDS-stricken regions was of paramount importance.

To that end, the organization created "Onda Sonora: Red Hot + Lisbon," an all-star project that reflects talent from 11 countries in the Portuguese diaspora, which comprises Portugal, Brazil, culturally distinct island territories like Cape Verde, and former Portuguese colonies in Africa like Mozambique (Billboard, May 29).

"Onda Sonora: Red Hot + Lisbon," is due July 20 in the U.S. and Canada on Hoboken, N.J.-based independent Bar/None Records, which is distributed by Koch.

Originally released in Portugal last year on local indie Movieplay, "Onda Sonora" features the first-ever duet between David Byrne and Caetano Veloso in the bilingual original "Dreamworld: Marco De Canavezes"; k.d. lang's first attempt at a Portuguese-language track in "Fado Hilário," a tune in the country's fado tradition; a collaboration among Brazilian-American underground icon Arto Lindsay, poet Arnaldo Antunes, and Brazilian musician Davi Moraes; appearances by Portuguese icons Madredeus, Filipa Pais, Delfins, and Paulo Bragança; and performances by artists from Brazil, Spain, Angola, Mozambique, Cape Verde, Guiné Bissau, Canada, the U.K., and Goa.

Red Hot had already done a Brazilian compilation album titled "Red Hot + Rio," a celebration of the music of late Brazilian bossa nova master Antonio Carlos

(Continued on page 46)

Late Start No Obstacle For Gearle's Earle

BY CARRIE BELL

LOS ANGELES—Stacey Earle's guitar has never been washed or wiped off. Every teardrop, coffee stain, and scratch tells a story about the 38-year-old's late start in music, which came after she dropped out of high school, raised two children by herself, waited tables, divorced before finding love again in 1994 with singer Mark Stuart, and dealt with her brother Steve Earle's drug addiction.

EARLE

The instrument could also tell tales about the making of her debut record, "Simple Gearle," which was originally released on her own Gearle Records in October 1998 and sold at shows before being picked up Feb. 9 for distribution through E-Squared and the Alternative Distribution Alliance. It bears the wear of a hectic tour schedule that has Earle combing the

(Continued on page 101)

Marley Expands Reggae

Gee Street's Ky-Mani Has Eclectic Style

BY ELENA OUMANO

Ky-Mani Marley's debut set, "The Journey," slated for release Aug. 10 on Gee Street/V2, makes a natural segue from his father Bob's roots rock/reggae to a deeply personal and cutting-edge roots/pop/R&B sound.

"The main part of me having a different vibe and style [comes from] being brought up in the U.S.," says the Miami-based 23-year-old. "I've been here since [age] 9, listening to R&B and rap, which gave me the chance to find my own style and to be able to change the feeling [within the set] from one extreme to the next . . . I cover reggae, R&B, rap, and dance music in the album, because I wanted to feel it was for everyone.

KY-MANI MARLEY

"I call the album 'The Journey' because it's almost like I travel in the album, hitting different places, moods, and cultures."

Throughout the set, Marley cleaves to his father's dictum for roots singers: to fling it "rough," not pretty. His style includes unusual melodic choices magnified by the rhythmic awareness of a hip-hop MC and supported by a seven-piece band of Miami-based "Jamericans."

"They're reggae with the crossover feel that makes them right for me," he says.

Although Marley does not reprise any Bob Marley anthems, the album track "No Faith" originally used his father's "One Drop" rhythm track. "But we wanted a more hardcore feel," he says, "and [dancehall producer/writer] Dave Kelly came up with that one."

Album track "Lord Is My Shepherd" evokes the low-key, acoustic thrill of Bob's "Redemption Song."

The set leads with the punchy Salaam Remi and Edison-produced "Rude Boy," a song that grew from a Ky-Mani guitar riff. Remi is also at the controls for "Party's On," the set's straight-out pop/dance invitation.

The album's more contemplative "Fell In Love" and "Country Journey" are the result of a one-day visit Marley paid to the New York stu-

(Continued on page 101)

Dynatones Set Loose Their Soul On Blue Suit Records Set

BY CHRIS MORRIS

LOS ANGELES—Walter Salwitz, leader and drummer of the Dynatones, says, "I like to keep that kind of Memphis groove chuggin' along," and the band offers a funky taste of Bluff City R&B on its album "Shake That Mess," released May 25 by Blue Suit Records in Toledo, Ohio.

On its current release, the seven-piece band—founded 16 years ago in San Francisco—offers gutsy horn-powered versions of tunes originated by such soul masters as Bobby "Blue" Bland, O.V. Wright, Bobby Patterson, Gary "U.S." Bonds, Lorraine Ellison, Harold Burrage, and Little Johnny Taylor. The repertoire reflects Salwitz's gigantic record habit.

"If I can hear it, listen to it, I collect it," says Salwitz. "[I have] about 10,000 LPs, and maybe about the same amount of 45s. I cut way back on the 78s—I'd say [I own] about 1,000, maybe 1,200 78s."

Salwitz's mania turned up a jivey '50s-vintage radio spot for a Memphis club, the Green Beetle Lounge, which is excerpted on two tracks on "Shake That Mess." He discovered the spot in the late '70s, on an

DYNATONES

acetate he found in a Memphis second-hand store.

He recalls, "Handwritten [on it], it said, 'The Old Crow Boogie.' I said, 'How much is this?,' and the lady said, 'Any record's 10 cents.' I thought, shit, 'Old Crow Boogie,' 10 cents, I'll take a shot at it . . . I didn't touch it, man, for 10 or 12 years, and I ran across it one day, pulled it out, said, 'Man, let me give this a spin.' Boy, it just knocked my socks off. I couldn't get over what I had there."

The Dynatones, who recorded for Warner Bros. in the late '80s, arrived at Blue Suit thanks to Salwitz's friendship with John Rockwood, who co-owns the label with Bob Seeman. "Walt and I go back to the seventh grade together," Rockwood says. "We met in 1962, and we're long-term blues and rock 'n'roll nuts."

Though "Shake That Mess" is the Dynatones' first album under their own name for the label, the band backed soul singer/songwriter Sir Mack Rice on the 1992 Blue Suit album "Right Now."

The group—which features a three-piece horn section and vocalist Marcus Scott, formerly of the Bay Area R&B band Pride & Joy—supports itself with constant live work. Salwitz, who manages the band, estimates it plays at least 250 dates a year.

"This ain't Bruce Springsteen, brother," Salwitz says. "He can do six shows and kick back for five or six years. We don't have that luxury."

Rockwood says, "They're out constantly . . . They create their own kind of hysteria from their stage shows."

Salwitz believes the swing revival has played a role in developing a new audience for the Dynatones: "I see younger people gettin' into what we're doin' . . . Maybe that swing stuff has kinda greased the way for horn bands again."

The Dynatones, booked by George Gosling at Table Top Productions in Sacramento, Calif., have a full slate of gigs coming up, including July 17 at the Siskiyou Blues Festival in Mount Shasta, Calif.; Aug. 3-4 at the Santa Clara (Calif.) County Fair; Sept. 19 at Lou's Blues Cruise in San Francisco; and Sept. 26 at the Fresno (Calif.) Blues Festival.

"Shake That Mess," which was released nationally May 25, has already performed solidly at Toledo's Boogie Records. Owner Pat O'Connor says, "It's doing extremely well . . . It's an honest-to-God soul album—you can put it on, and people start dancing to it. It's a real good, energetic Memphis soul album, which you don't see anymore."

The album is distributed by Select-O-Hits in Memphis; City Hall Records in San Rafael, Calif.; and Record Depot in Roanoke, Va.

RCA's Verve Pipe Finds A New Flow

Michigan Act Reshapes Sound With 'Perfectionist' Producer Beinhorn

BY CARLA HAY

NEW YORK—The musical landscape of the '90s has been littered with artists who produce one hit album and then quickly fall out of public favor. RCA Records is hoping that predicament won't happen to the Verve Pipe, whose self-titled fourth album—the group's second set for RCA—is due July 27 in the U.S. and Canada. (The album's release in other territories was still undetermined at press time.)

"The Verve Pipe" is the follow-up to the rock band's 1996 "Villains" album, which has sold 1.2 million copies in the U.S., according to SoundScan. In 1997, the group hit No. 5 on The Billboard Hot 100 with the song "The Freshmen."

VERVE PIPE

To preview the new material and reintroduce the band to the public, the Verve Pipe embarked on a headlining U.S. club tour May 19 in Pontiac, Mich., ending July 2 in Chicago.

The members of the East Lansing, Mich.-based band say that one of the main reasons for the three-year gap between albums was working with producer Michael Beinhorn (Soundgarden, Hole, Marilyn Manson), whom the band members describe as a perfectionist.

Verve Pipe lead singer/guitarist Brian Vander Ark says with a wry laugh, "I've never been 'slapped' so much for my vocals. I'd be finished with a vocal and be told it was great, and then I'd come back two days later and be told I had to do it over and over again. But it was worth it in the end, because I've never been as pleased with my vocal performance as I am on this album."

"The Verve Pipe" is an album that boasts a deeper level of music and lyrics for the band, from hard-charging rockers ("Television," "Supergig") to emotional ballads ("She Has Faces," "La La"). The album was mixed by Jack Joseph Puig, who produced the rerecorded version of "The Freshmen" that became a multi-format hit (including reaching No. 1 on the Modern Rock Tracks chart).

Besides working with a different producer ("Villains" was produced by Jerry Harrison), another dramatic departure for the band was sharing songwriting duties on "The Verve Pipe." Previously, the bulk of songs were written by Vander Ark, but on "The Verve Pipe," Vander Ark, drummer Donny Brown, and guitarist A.J. Dunning contributed their songwriting talents.

The Verve Pipe's songs are published by EMI Music Publishing (ASCAP). The band's lineup is rounded out by keyboardist Doug Corella and bass player Brad Vander Ark, Brian's brother.

The midtempo "Hero," the first radio single from the album, has been released to rock and triple-A formats. The video for "Hero" will be serviced to national and local outlets.

Kim Monroe, music director of modern rock station KNDD Seattle, says of "The Verve Pipe": "This album will have a larger audience than 'Villains' because there are more pop-leaning songs [on "The Verve Pipe"] and it has a brighter feel than 'Villains.' "

Echoes Brian Vander Ark, "This new album is a lot less serious. We just wanted to make a great rock-'n'roll record."

Frank Jenks, VP of purchasing and promotions for the Lansing, Mich.-based retail chain Michigan Where House Records, says of the new album, "The Verve Pipe's music has gone to the next level. I'm convinced that word-of-mouth is going to sell this record."

Michigan Where House Records was an early supporter of the band. The chain carried the Verve Pipe's first two albums: 1992's "I've Suffered A Head Injury" and 1993's "Pop Smear," both released on the band's own LMNO Pop! label.

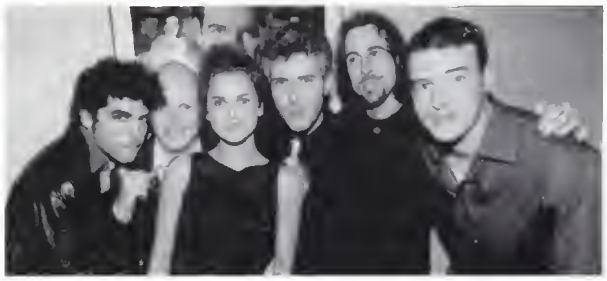
Jenks adds, " 'The Verve Pipe' will probably hit one of those steady-growth patterns."

The band's drummer, Brown, notes, "What's great about ["The Verve Pipe"] is that I don't think it'll confuse or frustrate people. It has diversity and consistency, and it's a reflection of who we are."

RCA VP of marketing and artist development (U.S.) Hugh Surratt says, "The band has a huge number of fans on the Internet, so we're going to be doing a lot of Internet promotions for this album."

Extensive touring is being planned for the Verve Pipe, which is booked by Monterey Peninsula Artists and managed by Doug Buttleman of Doug Buttleman Management.

The Verve Pipe will be featured on the syndicated radio programs "Modern Rock Live" on July 25 and "Rockline" on July 26.



Crawling With Felicity. The Reprise band THISWAY will be among the acts whose music will be prominently featured on the WB-TV series "Felicity" this fall. In fact, the single "Crawl" will be heard during promo spots for the program this summer. Pictured backstage at a recent THISWAY gig at the Ivy in New York, from left, are band members Len Monachello and Andy LaDue; Keri Russell from "Felicity"; band members Brandon Wilde and Chris Foley; and Scott Foley from "Felicity."

Meredith Brooks Returns To High School To Help Teens Through Mentoring Program

by Melinda Newman

A FIGHTING CHANCE: As we see too frequently on the daily news, teenagers need all the help they can get when it comes to navigating the slippery slopes of adolescence. To that end, Capitol recording artist **Meredith Brooks** has started AMP, which stands for Anybody's Mentoring Program. The organization is aimed at helping students realize that many of the resources they need to succeed are at their fingertips. Brooks has spoken at 10 high schools about the program and is dedicated to incorporating school visits into her fall touring schedule. The National Academy of Recording Arts and Sciences helped book the high school speeches.

"I don't go in and talk about the music business; I go in and talk about designing your own future," says Brooks. The singer's goal is to teach students to look in their own back yards for the help they need in reaching their dreams. "I teach them if they're going to be in any form of business, they should be self-educated, use the Internet, research their desires, go to the bookstore." Also, she stresses, know who can help you. "I'll suggest that they work with certain teachers or one of their friends' parents whom they think is cool, and I suggest the musicians' union or acting union or anything in their community. I teach them about using the phone book."

For Brooks, the program is a way to help kids like herself, who grew up without the support they craved. "The crux of it was my mom worked 9 to 9. I was left completely alone. That's how I became a musician. Music saved my life," she says.

The idea for the program came from her experience growing up in Corvallis, Ore., as well as from a need she saw based on the letters she got from high school students. "Most of my fan mail comes from teenagers. I remember high school, and it was the most lost period of my entire life. It set me up for a lot of confusion in my teens. I understand rejection. I understand that feeling."

While making music remains her calling, Brooks says her work with the schools speaks just as clearly to her. "I feel in my heart there's a bigger purpose. I wouldn't have done an album if I couldn't have said what I said. My album was about my resurrection and how I got past all these hard times. I realized it was hitting these kids hard and that I had to show up at these schools. I really trust my instincts. I trust when I feel I'm getting that 'God whisper in my ear again' feeling of going to the high schools. It turned into my purpose."

Brooks, who is working on a follow-up plan for the schools she visits, is hoping to recruit other artists to help when school resumes in the fall. Interested acts should call her manager, **Lori Leve**, at 323-650-9637.

STUFF: Trauma Records has dropped its lawsuit against top-selling act **Bush** after the two parties reached a new multi-year agreement that included the band renegotiating its contract with the Sherman Oaks, Calif.-based label.

Trauma had filed a $40 million breach-of-contract suit against the band earlier this year for failure to deliver its next album. Now, "The Science Of Things" is slated for a fall release on Trauma and will be the last Bush release distributed through Trauma's former partner, Interscope/Universal. Subsequent Bush albums will be distributed through Trauma's current partner, BMG Distribution.

Elektra Entertainment, which had picked up worldwide distribution rights to Squint Records act **Sixpence None The Richer** several weeks ago (Billboard, June 5), has now secured domestic distribution for the group's U.S. release. The group's self-titled album had gone through Alternative Distribution Alliance, Warner Music Group's indie distribution arm. Elektra will also handle the follow-up singles to the group's huge hit, "Kiss Me," which was released through Columbia. The next single will be "There She Goes."

'MMMBOP' PART II: **Hanson** is in Los Angeles' A&M Studios, recording a new pop album with producer **Ric Ocasek.** The group (now on Island Def Jam) was looking for a producer that could take it in a rock direction. Ocasek, who just finished producing **Guided By Voices'** TVT debut (due Aug. 3), says the pairing isn't as much of a stretch as it might initially seem.

"Hanson might seem like an off-the-wall project for me, but not really," Ocasek says. "You might even say that they're the other side of the coin from Guided By Voices, in that you can hear threads of '60s pop in both bands. They both really love music, and it's apparent in that heartfelt sound that each band has.

"Plus, songs are what get me, and believe me, Hanson has written some really good pop songs. In fact, it'll be hard to pick which 12 to do out of the 20 or so they've come up with. They are extremely talented kids, real musicians . . . With Hanson, I'd like to bring a little edge to their sound while being careful to maintain just what it is that makes them what they are."

The Hanson disc is due for a fall release.

Assistance in preparing this column was provided by Bradley Bambarger in New York.

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Marky Ramone & The Intruders Keep Punk's Spirit Up With Rounder Set

BY JIM BESSMAN

NEW YORK—Three years after the demise of the seemingly immortal Ramones, Marky Ramone is more alive and well than ever.

The Ramones' super-steady drummer is taking his punk career memories on a spoken-word tour of colleges, putting out his second album as a band leader, and releasing a live album of Ramones material recently recorded with that band's former bassist, Dee Dee Ramone.

The band, Marky Ramone & the Intruders, has "The Answer To Your Problems?," due July 20 on the Rounder Records imprint Zoe. It follows the band's 1997 eponymous debut on Thirsty Ear Records—and it's markedly different.

"The first album was just me and two other guys—who weren't even in a band and just decided to make an album," says Ramone, whose trio now includes guitarist/lead vocalist Ben Trokan and bassist Johnny Pisano. "It had a charm to it, but we toured 200 shows before we did this [new] album, so we were really tight and put in a lot more advance thought. It's similar to the Ramones, but with a 'new millennium approach,' with more intricate time changes but still the Ramones rhythm—which the Ramones couldn't do live, but this band can. But that's why the Ramones were so great, because they kept it bare and stripped-down and were the greatest at what they did—but we've moved on."

Ramone chose Rancid's Lars Frederiksen to produce "The Answer To Your Problems?," which pictures a Prozac-like pill on the cover. "It's a statement on what we're doing," says Ramone, himself a recovering alcoholic. "[It's a statement] on what we need to relieve our anxieties and discomforts and everyday life stresses. Do we need to do this or not?"

A Warner/Chappell (BMI) writer, Ramone composed most of the 14 album tracks and produced one,

MARKY RAMONE & THE INTRUDERS

"Don't Blame Me," as a tribute to Phil Spector, who produced the Ramones' classic 1979 album "End Of The Century."

"It's in mono, with Joan Jett singing on it with Ben, and it has the same kind of feel of that [Spector] era, with piano, horns, kettle drums, and three girls singing background harmonies," says Ramone. "I got to watch Phil when he produced us, and I was totally in awe, and I learned from him."

Another key track is the Intruders' high-speed cover of the Beatles' "Nowhere Man." "It's a positive song that I always liked when I was a kid, because it got you out of your doldrums when you were upset or depressed," continues Ramone. "But the song I'm most proud of is 'One Way Ride,' which is about a person deciding to commit suicide, and [it] says to give another chance at life, because you not only hurt yourself but the people who miss you. It has a positive message, since there's a lot [of suicide] going around."

"One Way Ride" will likely be the first radio focus track, says Paul Foley, Rounder's VP of sales and marketing, who cites "Nowhere Man" and "Don't Blame Me" as other possibilities. He says that Zoe/ Rounder will be targeting college radio first and is gearing up for promotions around the fall semester.

"The Answer To Your Problems?" is "certainly a whole new world for us," adds Foley, who views Marky Ramone & the Intruders as a "marquee act" for the recently established imprint. The label has hired the indie promo firm the Syndicate to supplement in-house college promotional efforts. Also being retained is Big Hassle Media to help penetrate alternative and punk press outlets.

Foley says that Rounder is aiming at "alternative breakout accounts" like Newbury Comics in Boston and Ear Ecstacy in Louisville, Ky., as well as in other markets in which the Ramones were strong.

The self-managed Ramone is booked through a number of agencies, including Backstreet Booking and Leave Home. He'll tour domestically this summer in support of "The Answer To Your Problems?" prior to a European swing and may also do a "dual show" in South America pairing the Intruders with the Ramainz.

The Ramainz—a group featuring Ramone, Dee Dee Ramone on vocals and guitar, and Dee Dee's wife, Barbara Zamprini, on bass—are releasing "Ramainz Live In New York" on June 20 through G.B. Worldwide Music. Recorded last year at New York's Continental Club, it contains 24 songs written for the Ramones by the group's troubled former bass player, who had split in 1989.

"We started the band for fun but people found out about it through fanzines and the Internet," says Marky Ramone, who has a forthcoming Ramainz gig in June at the Resada Country Club in Los Angeles—a regular Ramones tour stop. "But Dee Dee's now in great shape and top form, and the kids love it. So if I can juggle everything at once, we'll do more Ramainz shows."

Ramone must also fit in his continuing spoken-word college tour, which is booked by Bob Fitzgerald of V.D.P. Speakers and Entertainment, who also books Ice-T and Henry Rollins.

"He heard me with the other Ramones on Howard Stern and liked the way I talked—which I can do after having gone to so many [Alcoholics Anonymous] meetings over the last 14 years!" says Ramone, who's got his rap down to where he can readily discourse on the Ramones and the whole history of the punk-rock era. He also brings along a slide show and video footage culled from his extensive personal library of Ramones archival documentary footage, which he used in compiling last year's Rhino Home Video release "The Ramones: Around The World."

Rhino Records, coincidentally, will release "Hey Ho Let's Go!—The Ramones Anthology," a two-disc set, the same day as "The Answer To Your Problems?"

Stigers' Brighter Days. On "Brighter Days," Curtis Stigers' first album on Columbia, he returns to his rock roots with tunes that range from the plaintive heartland anthem "She's Fading Away" and the atmospheric Delta swamp-rock of "Then I Had This Dream" to the funereal New Orleans march of the title track. Produced by Ed Cherney and Bob Thiele Jr., the album features guest appearances by Jackson Browne and Valerie Carter, Heartbreakers organist Benmont Tench, and Allman Brothers keyboardist Chuck Leavell, among others. Stigers also collaborated with such songwriters as Carole King ("Then I Had This Dream"), Paul Brady ("Well-Worn Love"), Beth Nielsen Chapman ("Don't Go Far"), and Jules Shear ("The Last Embrace"). Stigers is expected to begin a promotional tour in July.

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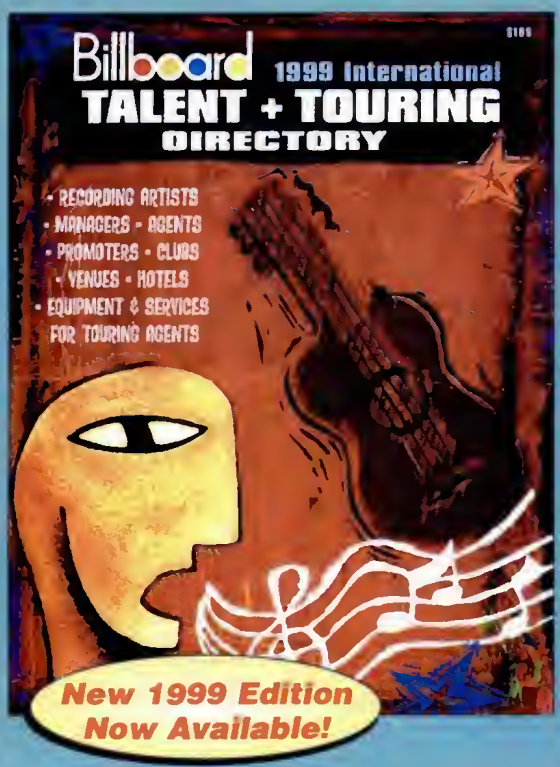

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Johnston Explores Subtle Shades On 'Blue Days'

Elektra Singer/Songwriter Striving For 'Power In The Quiet Performance'

BY CARRIE BELL

LOS ANGELES—New York-based singer/songwriter Freedy Johnston didn't want to kiss anyone's ass, be told when to rock, or be a pop star. He just wanted to make a fifth record he could be proud of.

"I went the artistic-satisfaction route over trying to impress some radio programmer. But it's the only record I have made since [1992's] 'Can You Fly' that I can actually say I love. I even listen to it," Johnston says of "Blue Days, Black Nights," which will be released July 20 on Elektra.

"While making it, [producers] T Bone Burnett, Roger Moutenot, and I talked a lot about Frank Sinatra's 'For Only The Lonely.' It's my favorite record and was sort of a model. It's almost a theme record. Melancholy, loss, and abandonment run through the whole record. I wanted to find power in the quiet performance. It's foolish to assume that if you play loud and fast, you're more intense or talented."

Johnston, who is very aware of the world's fascination with aggressive rock, boy bands, and electronica, admits that his penchant for pensive lyrics and melodic pop will probably keep him out of the "MTV echelon of selling records."

Not that he minds. "I might have shot myself in the foot by not doing some techno thing, but at least I'll be happy," he says. "I have faith my listeners will get it. I have developed a caretaking attitude toward music. I respect it and won't treat it like just a profitmaking business."

This is not to say Johnston won't be out hawking his wares to the best of his ability. "I'm not against selling records or having people like my music," he says. "On the contrary, I enjoy not having to get a day job. I am proud of this album and want people to hear it."

As does Elektra, which has cooked up a marketing plan based on Johnston's past performance to achieve that end.

"We intend to do whatever we can to get the most attention for Freedy and let fans know this record is out there," says Dana Brandwein, Elektra's senior director of marketing. "We will start with the markets where he has done well in the past—which are New York, Chicago, Philadelphia, Houston, Portland [Ore.], Minneapolis, San Francisco, Los Angeles, and Boston—so we can accomplish as much as possible from the street date on. And our plans are very directed at retail and press, where he has been welcomed."

"Blue Days" will be part of the Coalition of Independent Retailers' 66-store listening-post program in August, as well as in other consumer-directed developing-artist campaigns. Elektra will also count on WEA's regional sales and marketing teams to develop other grassroots tools like coupons, giveaways, or listening parties as needed.

"We have done great with all his past albums, and I don't have any reason to believe this one would be any different," says Tim Ziegler, director of merchandising at the San Francisco-based Hear Music. Johnston has sold more than 222,800 units, according to SoundScan.

JOHNSTON

"He has a nice raspy voice and writes great songs," Ziegler adds. "We put him on one of our Christmas samplers and have played him in the store and in listening stations. Hearing him seems to lead to buying him. He is like Joe Henry, where you think he deserves to be more popular than he is. He just needs to be introduced."

Elektra hopes triple-A and public stations will be pleased to meet Johnston when it starts working the single "Changed Your Mind" in late June. The entire album will be serviced July 6 to college stations. Johnston did score decent commercial airplay in 1994 with his catchy tune "Bad Reputation," which peaked at No. 28 on Modern Rock Tracks and No. 54 on the Hot 100.

There aren't any plans as of yet to actively court modern rock with Johnston's new album. Brandwein explains that there may be supportive stations out there, but he adds that most "modern rock stations are much more aggressive" than they were

(Continued on page 19)

amusement business BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
THE ROLLING STONES SHERYL CROW	Wembley Stadium London	June 11-12	$7,174,154 (4 456 584 pounds) $96 34/$48 17	139,962 two sellouts	TNA Group Solo
ELTON JOHN	Kemper Arena Kansas City Mo	June 8	$908,423 $66 50/$46 50/ $36 50	16,645 sellout	Contemporary Prods
ELTON JOHN	Rose Garden Portland Ore	May 25	$756,697 $59 50/$49 50/ $39 50	15 627 sellout	Universal Concerts
OZZFEST 99 BLACK SABBATH, ROB ZOMBIE, DEFTONES, SLAYER, PRIMUS, GODSMACK, SYSTEM OF A DOWN, JUDAS PRIEST, PUYA, PUSHMONKEY, HED (PE), BUCKCHERRY, NASHVILLE PUSSY	Coca-Cola Lakewood Amphitheatre Atlanta	May 29	$730,834 $58 50/$53 50/ $43 50/$21 75	14,779 15 681	Universal Concerts
SHANIA TWAIN LEANY SHANE MINOR	Riverport Amphitheatre Maryland Heights, Mo	May 15	$682,317 $49 50/$25	20 904 sellout	Contemporary Prods
Z100 ZOOTOPIA BRITNEY SPEARS, SUGAR RAY UB40 JORDAN KNIGHT, JOEY MCINTYRE	Continental Airlines Arena East Rutherford, N.J.	June 4	$646,415 $55/$45/$35	21,155 sellout	Metropolitan Entertainment Group Z100
VAN MORRISON DR JOHN TAJ MAHAL THE PHANTOM BLUES BAND	Jones Beach Theatre Wantagh, N Y	June 14	$586,361 178/153/$38	12,482 14,110	Dolsener/Slater Enterprises
SHANIA TWAIN LEANY	Coors Amphitheatre Chula Vista, Calif	May 7	$583,858 166/$49 50/$41/$26	15,604 19 442	Universal Concerts
ELTON JOHN	Spokane Arena Spokane Wash	May 29	$591,249 $59 50/$49 50/ $39 50	12,143 sellout	Universal Concerts
SHANIA TWAIN LEANY SHANE MINOR	Sandstone Amphitheatre Bonner Springs Kan	May 14	$589,684 $49 50/$25	17,569 sellout	Contemporary Prods

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GROWING UP TOGETHER

NONESUCH

1995

The legendary founder of Elektra Records, Jac Holzman established Nonesuch Records in 1964 and in 1995 America's leading classical and contemporary music label became part of Warner Music International.

Pursuing a broad range of musical genres including new music, jazz, theatre, dance, world and traditional American music, Nonesuch boasts an impressive roster of performers and composers including John Adams, Bill Frisell, Gipsy Kings*, Philip Glass, Gidon Kremer, Kronos Quartet, Audra McDonald, Mandy Patinkin, Steve Reich and Dawn Upshaw. (* US only)

FINLANDIA RECORDS

1993

The prestigious Finnish classical label Finlandia Records joined the Warner Music International classical division in 1993 following the acquisition of Scandinavia's leading music company Fazer Musiiki. While Fazer was founded in 1897, Finlandia was established 20 years ago in 1979.

Focusing on Scandinavian repertoire, Finlandia's roster of artists features Angelit, Paavo Berglund, Monica Groop, Progetto Avanti and Jukka-Pekka Saraste.

ERATO

1992

The leading French classical label Erato Disques became part of Warner Music International in 1992. Established in 1953, Erato Disques traces its origins back to the original Erato label which was founded in 1881.

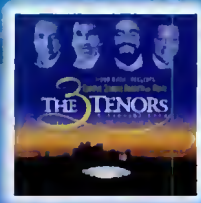
From its important standing as a leading producer of French music, Erato, together with its new Detour label, has developed into a major platform for international artists and conductors such as José Carreras, William Christie, José Cura, Hélène Grimaud, Sumi Jo, Ton Koopman, Misia, Yutaka Sado, Vadim Repin and Dawn Upshaw.

TELDEC

1989

Established in 1989, Teldec Classics International came into being following Warner Music Internatinnal's acquisition of the historic German record company Teldec in 1988. Its involvement in classical music dates back to the 1920s and the recordings of artists such as Erich Kleiber, Eugen Jochum, Lotte Lenya, Marlene Dietrich and Joseph Schmidt for the Ultraphon and Telefunken labels.

Over the past ten years Teldec has signed and recorded many of the world's most important classical conductors and performers including Daniel Barenboim, Chanticleer, Nikolaus Harnoncourt, Il Giardino Armonico, Sharon Isbin, Gidon Kremer, Jennifer Larmore, Kurt Masur, Dawn Upshaw and Maxim Vengerov.



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Every week, Radio BTN provides easy access to some of today's most popular and available new acts. Compiled by a discerning audience, each Radio BTN show is based on our popular Radio BTN Top 50 results. Available at www.billboardtalentnet.com/radiobtn - talent buyers are free to sample the latest new talent program and let it play right from their desk top computer.

Top 10 Favorite Artist Picks — June 4, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	The Watershed Boys	Alternative	1
2	F6	Hard Rock	2
3	Dian Diaz	Pop	1
4	Cindy Alexander	Pop	3
5	Honey And The Bees	Pop	4
6	Anthony Hamilton	R 'n B	1
7	Soup	Rock	2
8	Dashboard Jesus	Rock	1
9	Naked Blue	Pop	1
10	Crown Jewels	Rock	3

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio BTN Favorite Song Requests — June 4, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Lost All Control, Clay	Alternative	2
2	Better Than I Am, Cindy Alexander	Pop	5
3	70 Degrees, F6	Hard Rock	2
4	Papasan Chair , Soup	Rock	1
5	I'll Never Forget Your Love, James Stevens	Contemporary	2
6	Take Me Away, Brilliant Trees	Pop	7
7	Typical Man, Lava	Pop	7
8	All I'm Thinkin Of, Gaby	Pop	1
9	Rainy Day Parade, Jill Sobule	Pop	6
10	Last Confession, Crown Jewels	Rock	3

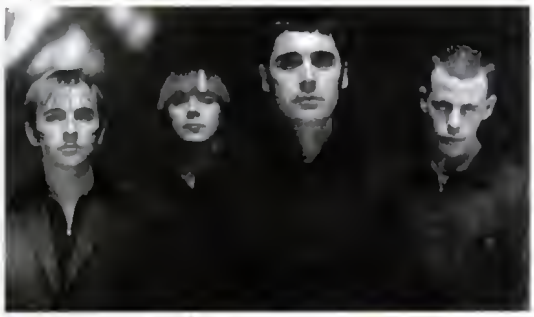
Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding Acts Available On BTN

Brilliant Trees

After nine years of playing together, this Dublin-based band that has already had much success in Ireland, is looking to captivate new fans in Europe, Asia and the US. The Brilliant Trees released their first single, 'HOME', in 1993, and it became a Top Ten hit in the Irish Charts. The new album, 'Wake Up Et Dream', was recorded on vintage analog equipment and released in Ireland in October of 1998. It has received rave reviews, proving the Brilliant Trees to be masters of 'driving, effervescent guitar pop', in the words of rock journalist Alan Corr. Will the rest of the world finally get to hear what Dubliners have been taking for granted all of these years?



Genre:	From:	Deals sought:
Rock, Pop	Dublin, Ireland	Recording, Publishing

For details about these and other up and coming artists visit our website at www.billboardtalentnet.com

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Advertisement

Artists & Music

Celebrate Brooklyn Offers Global Sounds, Home-Grown Talent

BY THOM DUFFY

NEW YORK—Among the numerous musical festivals that mark the summer concert season, the Celebrate Brooklyn Performing Arts Festival, which opens Thursday (24), stands apart as uniquely global and uniquely local, showcasing artists from around the world—and around the block.

Although Brooklyn is only one of the five boroughs that make up New York—and often falls in the shadow of glamorous Manhattan—its population of 2.3 million means it would rank as the fourth-largest city in the U.S., were it independent. The borough boasts a rich ethnic mix and a tradition of home-grown musicians, the two factors that give Celebrate Brooklyn its distinctive place on the U.S. festival circuit.

> *'We find artists of high quality that are from Brooklyn, but also international groups that are reflective of the diversity of the borough'*
>
> **– JACK WALSH –**

Celebrate Brooklyn, staged in Brooklyn's historic Prospect Park, is now in its 21st season and is the second-oldest outdoor music festival in New York, preceded only by Lincoln Center Out-Of-Doors. Opening night, featuring R&B showman Rufus Thomas, will be followed by more than two-dozen music, dance, and film events through Aug. 21.

"We find artists of high quality that are from Brooklyn, but also [international] groups that are reflective of the diversity of the borough," says Jack Walsh, who co-produces the event with Rachel Chanoff for BRIC/Brooklyn Information and Culture, the nonprofit arts and communication group that organizes the festival.

Walsh offers the example of a major performance July 18 by Thomas Mapfumo, the "Lion of Zimbabwe," with his 17-piece band.

Mapfumo will headline a daylong Afrerica Festival that also will feature other African artists—the *soukous* ensemble Samba Ngo, the drumming and dancing troupe Umoja, and Cape Verdean singer Fantcha.

An informal survey last summer found the audience for Celebrate Brooklyn had come from throughout the New York metropolitan area and included numerous visi-

(Continued on next page)

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS

BY LARRY FLICK

WE NOW HAVE AN ANSWER for the next time a New York-based A&R rep asks where promising unsigned artists can be found: Borders Books & Music.

On the first Friday of each month, this unlikely venue—located deep in the heart of midtown Manhattan's bustling business 'hood of 57th Street and Park Avenue—attracts dozens of young hopefuls toting tapes and networking up a storm.

Organized by the self-proclaimed (and deservedly dubbed) "Queen Diva" **Sonja Elise Freeman**, the evening functions like an open-mike showcase, except each artist plays roughly two minutes of a pre-recorded demo—and then braces for a round of no-holds-barred feedback from the room as well as a panel of industry players. Although the event has been running since October '98, it has yet to draw more than reps from underground labels and management companies.

FREEMAN

"We've tried to get A&R people to attend, and they haven't shown much interest," Freeman says. "They're going to where the flash is, and that's a mistake. Since doing this event, I've learned that a lot of great talent can be found in little places like this, where they can be nurtured and blossom."

She has a valid point. At the most recent Borders event, we heard more commercially viable material in two hours than we've heard in months elsewhere. For starters, there's **Velvet Ross** (718-992-2466), a pop/R&B star who needs to be discovered. This lovely young woman has it all—a soulful yet technically sharp voice, a video-friendly image, and songwriting chops. Her tune "Reflections" offered a nice balance of spiritually aware lyrics with a jeep-smart melody.

Before the evening was over, she was huddled with **Bollo and Pugsley** (718-937-4148), a sibling production/songwriting duo. The lads displayed serious potential with a salacious hip-hop ditty called "Nasty." A demo of additional material hints that a label exec weary of scuffling with headstrong "name" producers now has a worthwhile alternative. B&P's beats are hot, and the melodies linger in the brain long after the track fades to black. Think of **Timbaland** for a style reference, but with a slightly more pop slant.

Also making a lasting impression was **Ayanda** (917-618-5141), an enigmatic chanteuse whose voice has a richly seasoned tone that belies her apparent youth. Her romantic, self-penned ballad "That's How The Story Goes" impressed the room with its **Angela Bofill/Anita Baker** flavor.

Interestingly, the event had a decidedly hip-hop vibe. "A lot of the open-mike showcases, at least in this town, cater to rock and acoustic performers," Freeman says. "This has proven to be a good way for rap artists, in particular, to present themselves."

Among the stronger rappers featured that night was **Bear**, aka New Yorker **Jason Johnson**, who kicked a bevy of slick rhymes on "Catchin' Feelings," the first single from his first full-length recording, "Bear: Da Full Blown Album." The project is a joint effort masterminded by his industrious pals **D.Exotic Broomes** and **C.D. Bowe** (718-829-1955), who have been driving along the East Coast and personally placing the disc in stores while also promoting it to club and radio programmers. Given the aggressive nature of Brooms and Bowe, as well as the recording's fresh sound, we're predicting that this project won't be at grass-roots level for long.

Rounding out the evening was Freeman's own club-oriented recording, "Queen," a house music anthem on which she belts with a fervor similar to **Jocelyn Brown**.

"I come to this event with a high degree of passion because I'm a developing artist, myself," she says, noting that she's shopping for studio collaborators and a label home. "I understand the need for an environment for people like me to gather and share their dreams. I only hope that we can help make a few of these dreams become reality."

For more information on this monthly event, call Freeman at 212-591-2837.

CELEBRATE BROOKLYN TO OFFER GLOBAL SOUNDS, HOME-GROWN TALENTS

(Continued from previous page)

tors from other countries. The diversity of Brooklyn's population and the festival's audience accounts for a lineup that, this year, will include the *rock en español* of Bloque from Colombia; the politicized reggae of Jamaica's Anthony B.; the Latin jazz of Havana's Cubanismo!; the *soca* beat of Krosfyah from Barbados; the Irish rock and reels of Solas; the daylong Boricua Festival celebrating Hispanic culture, headlined by Eddie Palmieri; and much more.

Brooklyn's own musical legacy, meanwhile, is honored with a July 3 performance by the Brooklyn Philharmonic of works by Aaron Copeland and George Gershwin—both natives of the borough—as well as compositions by Duke Ellington.

Other examples of the festival's home-grown talent include the gospel music of Hezekiah Walker & the Love Fellowship Crusade Choir; the reunited members of the Shirts (led by Annie Golden), an influential New York band of the '70s; and a New Sounds concert by percussionist David Van Tieghem and pianist Margaret Leng Tan presented by WNYC-FM New York host John Schaefer—all of whom live in the neighborhood adjacent to Prospect Park.

While concert ticket prices nationwide have continued to rise (Billboard, May 15), Celebrate Brooklyn requests only a $3 donation from festivalgoers. It has principal sponsorship from AT&T, with additional backing from a host of co-sponsors and media support from New York's WNYC, WFUV, and WLIB, as well as The Village Voice.

Complete details of the Celebrate Brooklyn schedule, including additional music, dance, and film events, are available on the Brooklyn Information and Culture Web site at www.brooklynX.org/celebrate.

JOHNSTON

(Continued from page 16)

when "Bad Reputation" debuted.

"We've been playing him all along, and he's established a moderate-size following," says music director Patty Martin at triple-A WXRT Chicago. "[The new song] is not breaking any new ground, but it's what people expect from him, so it should fare about the same."

The song will also be included on Elektra's summer new-music sampler, which will be handed out at retail, big shows, sporting events, festivals, street fairs, trendy hangouts, and college campuses. There will also be a push to get Johnston, who appeared on the soundtracks to "Heavy" and "Kingpin," in more films, commercials, and retail programming.

> ***'I am proud of this album and want people to hear it'***
>
> **– FREEDY JOHNSTON –**

For Johnston, the power of music and songs is more important than the number of spins he's receiving.

"The most rewarding thing is having someone walk up to you after a show and tell you that your song meant something when his mom died or his girlfriend broke up with him," says the artist, who is currently without management and who is published by Trouble Tree Music (BMI). "I'm a fiction writer, and I try to get inside the character's mind. It ends up being cathartic for listeners more than me, because my songs are all sad but not personal."

Fans who are moved will have a chance to tell Johnston their thoughts when he hits the road in September, either solo or as a part of a duo. The Frank Riley-booked singer also has plans to do in-stores and radio station visits when called on.

"I'll stay out in my van pushing the record until it is time to do another one," he jokes.

Tour dates—along with photos, bio, press information, and downloadable music—will be available on www.elektra.com and www.freedyjohnston.com. The CD is also a CD-ROM that will link to Elektra's site.

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

JUNE 26, 1999

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	5	**SHEDAISY** LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	THE WHOLE SHEBANG
2	2	11	**LO FIDELITY ALLSTARS** SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
3	NEW		**THE MOFFATTS** CAPITOL 97939 (10.98/16.98)	CHAPTER I: A NEW BEGINNING
4	4	8	**OLEANDER** REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
5	NEW		**DELIRIOUS?** FURIOUS? 51677/SPARROW (11.98/16.98)	MEZZAMORPHIS
6	NEW		**IBRAHIM FERRER** WORLD CIRCUIT/NONESUCH 79532AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
3	3	2	**MOBY** V2 27049* (16.98 CD)	PLAY
6	NEW		**CIBO MATTO** WARNER BROS. 47345 (10.98/16.98)	STEREO * TYPE A
9	18	61	**BUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
10	5	4	**CHELY WRIGHT** MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
11	NEW		**ORBITAL** FFRR/LONDON 31065/SIRE (16.98 CD)	THE MIDDLE OF NOWHERE
12	6	10	**T.D. JAKES** ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
13	21	3	**LEN** WORK 69528/EPIC (7.98 EQ/11.98)	YOU CAN'T STOP THE BUM RUSH
14	NEW		**JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN** MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
15	16	12	**TRAIN** AWARE/RED INK 38052/COLUMBIA (10.98 EQ/16.98)	TRAIN
16	7	9	**ANDY GRIGGS** RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
17	8	9	**STAINO** FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
18	12	40	**SUSAN TEDESCHI** TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
19	9	10	**MONTGOMERY GENTRY** COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
20	13	2	**CHRISTIAN CASTRO** ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
21	11	38	**SHAKIRA** ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
22	19	3	**C NOTE** TRANS CONTINENTAL 69537/EPIC (11.98 EQ/16.98)	DIFFERENT KIND OF LOVE
23	14	14	**BETH ORTON** HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
24	22	10	**STATIC-X** WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
25	NEW		**THE LONDON SUEDE** NUDE 69986/COLUMBIA (10.98 EQ/16.98)	HEADMUSIC
26	20	18	**LOS TRI-O** ARIOLA 5#436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
27	15	5	**ALEJANDRO FERNANDEZ** SONY DISCOS 83182 (9.98 EQ/14.98)	MI VERDAD
28	39	12	**NOELIA** FONOVISA 6080 (8.98/12.98)	NOELIA
29	34	2	**TAL BACHMAN** COLUMBIA 67956 (7.98 EQ/11.98)	TAL BACHMAN
30	40	2	**DLG** SONY DISCOS 82924 (9.98 EQ/14.98)	GOTCHA!
31	10	2	**RICHARD SMALLWOOD WITH VISION** VERITY 43119 (10.98/16.98)	HEALING—LIVE IN DETROIT
32	24	4	**BILLIE** INNOCENT 47492/VIRGIN (11.98/16.98)	HONEY TO THE B
33	12	2	**BRAD PAISLEY** ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
34	12	12	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
35	28	39	**SARA EVANS** RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
36	23	4	**BEENIE MAN** SHOCKING VIBES 1547*/VP (9.98/14.98)	THE DOCTOR
37	32	5	**FREESTYLERS** FRESKANOVA 980200*/MAMMOTH (6.98/12.98)	WE ROCK HARD
38	26	9	**PASTOR TROY** MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR
39	37	15	**SONICFLOOD** GOTEE 2802 (15.98 CD)	SONICFLOOD
40	29	38	**LEE ANN WOMACK** DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
41	38	44	**THE WILKINSONS** GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
42	33	42	**THE FLYS** DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
43	50	8	**VICKIE WINANS** CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II
44	44	12	**CASSANDRA WILSON** BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
45	35	6	**CITIZEN KING** WARNER BROS. 47023* (10.98/16.98)	MOBILE ESTATES
46	43	20	**ROY D. MERCER** VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
47	36	12	**JESSICA ANDREWS** DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
48	25	4	**REEL TIGHT** G-FUNK 72966/RESTLESS (10.98/16.98)	BACK TO THE REAL
49	41	48	**TRIN-I-TEE 5:7** B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
50	31	4	**VIRTUE** VERITY 43122 (10.98/16.98)	GET READY

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1999, Billboard/BPI Communications.

POPULAR•UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

HO-DOWN: Now that rap-meets-hard rock acts like **Kid Rock, Korn,** and **Limp Bizkit** are storming the charts, is there room for **Uncle Ho?** The German band plays music in a similar vein but with a certain unique flair that could find a sizable audience. Uncle Ho's second album, "Small Is Beautiful," has been available in Germany since 1997, and the set is due for a U.S. release July 6 on Los Angeles-based independent label Risk Records. The album's first single, "Bubblehead," has already gotten spins on modern rock stations like WXRK New York, KROQ Los Angeles, and WHFS Washington, D.C.

Risk GM **Yigal Dakar,** who worked with Limp Bizkit when he was Interscope Records head of artist development, says of Uncle Ho, "The first time I heard their music, I couldn't believe they were a German band, because they sound so American. The initial response to this record has been so strong that I think we're going to break this band at radio."

Dakar says that a U.S. promotional tour for Uncle Ho is being planned for September. He adds, "But we might bring them over here sooner, depending on the response to this record."

Trish's 'Rubies.' Singer/songwriter Trish Murphy plays music that could be described as Tom Petty meets Jewel meets Lucinda Williams. Her latest album is "Rubies On The Lawn," due July 20 on Doolittle Records; it's the follow-up to Murphy's first nationally distributed album, "Crooked Mile." The Austin, Texas-based singer is scheduled to play the second stage at Lilith Fair July 20 in Austin and July 21 in Dallas.

IVY LEAGUE: Puerto Rican female rapper **Ivy Queen** returns with her second album, "The Original Rude Girl" (due June 29 on Sony Discos), a bilingual set that includes the first single, "In The Zone," which features **Wyclef Jean.** The song's video has been getting exposure on the Box.

A Singer Named Song. Song is a Houston-based jazz singer who is getting recognition for her album "In The Fireplace" (Bayswater Music). Her music has gotten airplay on jazz stations like WCLK Atlanta, KTSU Houston, and KAZI Austin, Texas. Song will play KAZI's SummerFest Aug. 28 in Austin.

DONNAS ROCK ON: The **Donnas** generated a huge buzz last year for their album "American Teenage Rock'N'Roll Machine," which showcased the group's brand of **Runaways-meets-Ramones**-influenced rock. Now the Donnas have returned with their latest Lookout Records album, "Get Skin Tight," which was produced by **Jeff** and **Steve McDonald** of **Redd Kross** fame.

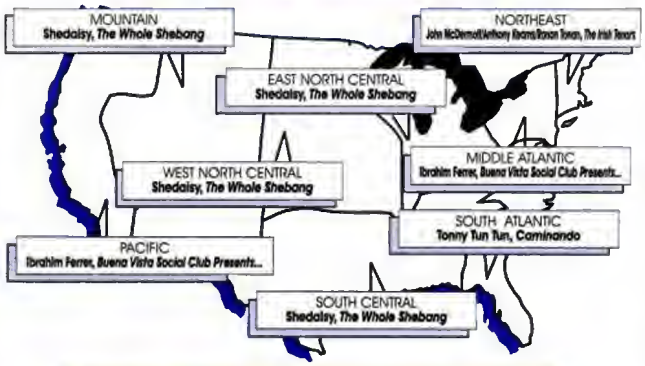
The Donnas are on a North American tour in support of the album. Tour dates include July 1 in Seattle, July 9 in Los Angeles, July 18 in Atlanta, July 22 in New York, July 27 in Toronto, Aug. 1 in Minneapolis, and Aug. 4 in Denver.

RELEASE DATE CHANGES: Rock band **Sense Field's** self-titled album on Warner Bros. Records (Popular Uprisings, Billboard, May 29) is now set for an Oct. 26 release instead of July 20.

Jazz band **Rhythm Logic's** eponymous debut album on Logic Records (Popular Uprisings, Billboard, June 12) is now due Aug. 24 instead of July 6.

Swimming Upstream. Three Fish is a band that features Pearl Jam bass player Jeff Ament, Richard Stuverud, and Robbi Robb. The group's second album, "The Quiet Table" (Epic Records), reflects a distinct Middle Eastern influence. Three Fish is on a U.S. tour in support of the album. Tour dates include Saturday (19) in Tempe, Ariz.; Monday (21) in Los Angeles; Tuesday (22) in San Francisco; Thursday (24) in Santa Cruz, Calif; June 26 in Portland, Ore.; and June 27 in Seattle.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

WEST NORTH CENTRAL

1. **Shedaisy** The Whole Shebang
2. **The Moffatts** Chapter I: A New Beginning
3. **Chely Wright** Single White Female
4. **Oleander** February Son
5. **Staind** Dysfunction
6. **Susan Tedeschi** Just Won't Burn
7. **Montgomery Gentry** Tattoos & Scars
8. **Indigenous** Things We Do
9. **Moby** Play
10. **Static-X** Wisconsin Death Trip

MIDDLE ATLANTIC

1. **Ibrahim Ferrer** Buena Vista Social Club Presents
2. **Buena Vista Social Club** Buena Vista Social Club
3. **Lo Fidelity Allstars** How To Operate With A Blown Mind
4. **The Moffatts** Chapter I: A New Beginning
5. **Moby** Play
6. **John McDermott/Anthony Kearns/Ronan Tynan** The Irish Tenors
7. **Cibo Matto** Stereo * Type A
8. **DLG** Gotcha!
9. **Beenie Man** The Doctor
10. **Tanio Metro & Devonte** Everyone Falls In Love

COMMENTARY

(Continued from page 4)

of the international peace-keeping force and the local military, the problems seem at times insurmountable.

Bosnia/Herzegovina is a country with scars that run centuries deep. Fighting between the Serbs, Bosnian Muslims, and Croatians has continued since 1200 A.D. The most recent round of hatred, war, and ethnic-cleansing inspired by Slobodan Milosevic continues to tear at the fabric of the country. U.S. military intelligence indicates that land mines planted during recent conflicts number at least 161,000 and could be as high as 400,000 or more, a problem that seems at times overwhelming.

The next two days after arriving at Eagle Base were spent zipping back and forth to places like Camp Dobol and Camp Demi, playing impromptu acoustic sets in mess halls and meeting areas. I met soldiers who had been in "The Box," a term synonymous with the area and with being on base overseas, for up to a year, allowed off the base for only two weeks' leave.

After one of the shows, a young man in the autograph line asked me if the folks back home had forgotten about them. I quickly told him no, that they hadn't, and that he was doing his country proud, but I couldn't help but think to myself that most people in America probably didn't have a clue what the Army was doing in Bosnia.

I don't even think I really grasped the purpose of their mission until I reached Hilltop 722, a remote communications outpost. The chopper landed under armed surveillance of the men below, and as I peered out of the window I saw children squinting up at the helicopter. Their dirty faces and tattered clothes were pitiful in contrast with the camouflage and battle gear of the soldiers guarding the landing pad.

I went over to talk to the kids, who greeted me with broken English, and I was puzzled at what I saw. One of them was playing with a yellow Camaro model-toy car; here we were in the middle of nowhere, surrounded by farms and rolling hills, and I couldn't imagine where he got it.

I jumped into the armed Hum-V to begin our trip to the top of the hill to see the troops. The soldier driving us was formidable, M-16 at his side, using his sunglasses for their effect more than to keep the sun out. I asked him about the child with the Camaro, expecting a quick, "I don't have a clue" or "How should I know?" Instead, his answer defined this trip for me. He whipped off his sunglasses and peered at me with fearless eyes in the rear-view mirror.

"I've been here for seven months now," he said, "and I've got three boys at home. When I saw that boy he reminded me of my own, so I had the car sent over here for him." His eyes began to soften and well up with tears. "It reminded me of what my job is here," he said.

"It reminded me of what my job is here." Those words haunted me the rest of the tour. My eyes were continually opened to the sacrifice the men and women in the armed forces had made in being there. Hundreds of people risking their lives to preserve freedom, decency, peace, and democracy, highly skilled individuals who have devoted themselves to their country, doing exactly what they are told to do by their superiors.

It was really quite overwhelming to me, meeting the troops, one young face after another. They thanked me for being there to entertain them, for breaking up the monotony and routine, and for bringing a little piece of home to them. I tried to express my thanks to them as well, but words seemed too small. Thanks for saving the world? They are heroes, every single one.

The helicopter tour was capped off with two main shows, one on Eagle Base and one in Taszar. The words of my newest single really seemed to connect with them. From the opening line of "So tired of listenin' to the politicians" to the first line of the chorus, "I'm comin' home to see you baby," the cheers were deafening. I coerced Gens. Byrnes and Dubich, well known on base for their penchant for karaoke, up onstage for a rousing version of "Pretty Woman," providing comic relief to their men.

Five hundred troops sang back to me in full voice on my songs "I Do" and "My Heart Has A History," and they raised the roof on Hank Williams' "I Saw The Light." It was amazing to me to see the way music was so healing in this wartime setting. One young soldier sat, eyes closed, singing every word, tears streaming down his face. Another asked me to sign something for his wife, a note to tell her he was thinking of her and would be home soon.

The music allowed them to escape in some way, to go somewhere else and forget about their difficulties for a while. This trip opened my eyes to the complicating issues and terrible realities of war.

I encourage artists and labels and anyone who has the power to make a difference in this industry to get involved with the USO in some way. The experience was extraordinary; it gave me perspective and insight into the human condition that will no doubt make me better at what I do as an entertainer and artist. It was a moment in time that will always be close to the surface of my heart.

As I write this from a hotel lobby, I see people all around me, free to go where they please, rushing to meetings, on vacation, and I am stricken with the stark contrast of this world with the one I just returned from. President Clinton is giving his Memorial Day speech on a TV in the background. There are the continued news reports about the bombings in Kosovo flickering on the screen, a few mentions of peace-keeping efforts, but nothing really that reveals the incredible U.S. Army efforts that I saw on my trip.

It was exciting for me to be there in the thick of things, eight miles from the bombing at the closest, witnessing the power of music as it lightened the load a little bit for the troops; it was an honor to be a part of it.

SPAIN

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Digital Club Fest
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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

★ **CHEAP TRICK**
Music For Hangovers
PRODUCERS: Cheap Trick & Harry Wirtz
Cheap Trick Unlimited 2000
To celebrate last year's deluxe Legacy reissue of the band's first three albums, Cheap Trick toured the country playing the classic sets in their entirety. This release—the first on the band's own imprint—offers a conspectus of those shows, compiled from performances at Chicago's Metro. But far more than a souvenir, "Music For Hangovers" offers proof that the band has never been better. A tough rock sound and Robin Zander's impossibly youthful voice conspire to impress, with some of the most brilliant moments coming from the more obscure numbers—"So Good To See You" and "The Ballad Of T.V. Violence" being prime examples. The Smashing Pumpkins' Billy Corgan strums on "Mandocello," and that band's D'Arcy Wretzky harmonizes on a definitive version of "If You Want My Love." A new studio album is in order. Racked by Proper Sales & Distribution.

R & B

▶ **702**
PRODUCERS: various
Motown 314 549 526
702's self-titled sophomore album is reminiscent of that slammin' party that people continue to talk about years later—raucous, exciting, energetic, and just a little bit scandalous. The first single, "Where My Girls At," produced by Missy Elliott, is currently providing a bouncy, playful soundtrack for picnics and family reunions nationwide. The languid "You'll Just Never Know" and the simple-yet-romantic "Make Time" showcase the trio's ability to wrap its tight harmonies around ballads as well as midtempo tracks. Highlights include the gospel-influenced inspirational track "What More Can He Do" and the futuristic "You Don't Know," produced by Soulshock and Karlin. 702 manages to contribute something rare to the current spate of R&B girl groups—an album full of satisfying, hip-shaking tracks, not just a few radio-friendly singles.

RAP

▶ **GANG STARR**
Full Clip: A Decade Of Gang Starr
PRODUCER: DJ Premier
Noo Trybe/Virgin 47279
The original hip-hop-as-bebop outfit has been dropping knowledge and understanding in a laid-back and funky rhythmatical context for 10 years now. This retrospective—which leads with a trip back to hip-hop's future in a remix of 1989's "Manifest"—proves that even vintage Gang Starr is cutting edge. No matter how hype his battle-rhyme braggadocio is, it's hard to overstate the level of Guru's unflustered, smoove mike skills as he slips and slides over Premier's space-age-jazz tracks in early joints like "Step In The Arena" and "Who's Gonna Take The Weight," as well as other hits from the past decade and a few new tunes. Whether pared down to its fighting core of Guru and DJ Premier or matching rhymes with eminent guest MCs (including Scarface, Rakim, Jeru, and Inspectah Deck), Gang Starr hits hard, clean, and deep, the essence of its art being no less than transformation of the human condition.

SPOTLIGHT

KULA SHAKER
Peasants, Pigs And Astronauts
PRODUCERS: Bob Ezrin, Crispian Mills, George Orakoulias, Rick Rubin
Columbia 41858
Released March 8 in the U.K., the second album by Kula Shaker expands on the adventurous band's sparkling debut, "K." Now appearing in the U.S., "Peasants, Pigs And Astronauts" features the India-inspired, psychedelic rock flavorings of group leader Crispian Mills and company. Highlights include the gorgeous ballad "Shower Your Love," which could be a hit across a wide spectrum of formats if the stars line up; the groovy "Great Hosannah," which features a propulsive drum program and synth textures; the entrancing, anthemic "Mystical Machine Gun"; the angular, "Mission Impossible"-derived "S.O.S."; and the supercharged, MC5-reminiscent "108 Battles (Of The Mind)." Perhaps too exotic for rock radio, too retro for modern rock, and too trippy for pop, Kula Shaker is nevertheless a band ripe for a commercial breakthrough here, along the lines of Cornershop's banner year in '97. Proof that new rock music can still transcend.

CONTEMPORARY CHRISTIAN

STEVE BELL
Beyond A Shadow
PRODUCERS: Steve Bell, Dave Zeglinski
Rhythm House 4239
Last year, Canadian singer/songwriter Steve Bell took home the first Juno Award in the newly created best gospel record category, and one listen to this impressive album illustrates why. He has a warm, accessible voice that thoroughly engages listeners of his acoustic folk tunes. On this, his sixth album, Bell upholds his reputation as a contemporary psalmist, particularly on the effective "Psalm 40," "Remember Me," and "How Long." The arrangements are fresh and inventive, with splashes of Celtic harps and Latin guitars, and the production emphasizes Bell's vocals and lyrics. Bell's voice has an earnest, earthy quality that makes him sound like a spirit-filled Dan Fogelberg.

SPOTLIGHT

OS MUTANTES
Everything Is Possible! World Psychedelic Classics 1: Brazil—The Best Of Os Mutantes
ORIGINAL PRODUCER: Manoel Barenbein
COMPILATION PRODUCERS: David Byrne, Béco Oranoff
Luaka Bop/Warner Bros. 47251
Mutants indeed. This Brazilian trio, which thrived in the late '60s and early '70s, was so ahead of its time that people were convinced its members dropped in from outer space. In fact, 30 years later, the group seems just as ahead of its time as it was then! This one-CD anthology samples the group's first five albums, released from 1968 through 1972. On the fringe of the *tropicália* movement led by Gilberto Gil, Caetano Veloso, and Tom Zé, Os Mutantes were as iconoclastic as they were musically gifted. Theirs was a multilingual pastiche of psychedelia, rock, tropicália, R&B, folk, and jazz, sprinkled with nods and winks to bossa nova, mambo, and Latin American folklore styles. Consisting of American-born singer Rita Lee and multitalented musical brothers Sérgio and Arnaldo Baptista, the band lampooned everything in sight, including the military dictatorship in Brazil. While Veloso and Gil were forced into exile for their political beliefs, Os Mutantes simply faded into oblivion after taking an unfortunate detour into Yes-inspired "progressive" rock. However, an active collectors' market in the '90s has led to a resurgence of interest. (Besides Luaka Bop's compilation, New York indie Omplatten released the first three Mutantes albums earlier this year.) A band whose active fans included Kurt Cobain and Pat Smear and whose influence can be heard in the music of Beck, Stereolab, and—perhaps subliminally—the B-52's and the Violent Femmes. Essential.

SPOTLIGHT

STEVEN CURTIS CHAPMAN
(Speechless)
PRODUCERS: Brown Bannister, Steven Curtis Chapman
Sparrow 1695
Steven Curtis Chapman is one of the most awarded artists in the contemporary Christian music industry (three Grammy Awards and 38 Gospel Music Assn. Doves), and this well-rounded album demonstrates why. As a singer, he's one of the most effective communicators in any field—his warm, accessible voice draws in listeners and maintains their attention with poignant, affecting songs. This album combines moving ballads—such as "With Hope," written for the families of the school-shooting victims at his Paducah, Ky., alma mater, as well as for friends who lost a child—with uptempo numbers such as the first single, "Dive," and "The Next Five Minutes." Chapman is particularly effective when he pours out his heart, as he does on "What I Really Want To Say" and "Fingerprints Of God," an anthem of self-acceptance written for his teenage daughter. Other standouts include the title cut, "I Do Believe," "Be Still And Know," and "The Change." Just when people might think Chapman couldn't top his previous work, he dives deeper in the well and delivers another incredible collection. Cross-promoted with Chapman's new book, "Speechless: In Awe Of The Power Of God's Disruptive Grace," this album is sure to become one of the most successful releases in Christian music this year.

COUNTRY

★ **MARTY STUART**
The Pilgrim
PRODUCER: Marty Stuart
MCA Nashville 70057
So-called concept albums are few and far between in country music—and there's a good reason for that—but Marty Stuart has connected with "The Pilgrim," the most artistically cohesive and rewarding such work since Willie Nelson's 1975 opus "Red Headed Stranger." Stuart's concept is not as lofty as Nelson's but is similar: It's the tale of small-town love gone wrong and the tragedy and revenge it engenders. Along the way, Stuart drapes the narrative on a sturdy framework of evocative songs. He's also managed the tight-wire feat of turning some of them into country radio-friendly songs, such as the current release "Red, Red Wine And Cheatin' Songs." There's also stellar help from such talents as George Jones, Johnny Cash, Emmylou Harris, Ralph Stanley, Josh Graves, Pam Tillis, and Earl Scruggs. Jones and Harris' masterful rendition of "Truckstop" and Cash's reading of an excerpt from the Tennyson poem "Sir Galahad" are show-stopping moments.

CLASSICAL

★ **J.S. BACH: WORKS FOR LUTE-HARPSICHORD**
Robert Hill, lute-harpsichord
PRODUCER: Stefan Weinzierl
Hänssler Classic 92.109
Of all the discs to have appeared in advance of the 250th anniversary of Bach's death next year, this unique album surveying his output for the lute-harpsichord is by far the most compelling. Bach owned two of these hybrid instruments at the end of his life, obviously enamored of their plangent tone (like the lute) and easy compass (like the keyboard). Little of what Bach wrote for lute-harpsichord survives, but scholar/keyboardist Robert Hill has supplemented these works with apt transcriptions of Bach lute pieces. The dark, nearly Gothic sound Hill conjures from the instrument is highly alluring (and a draw for those ill-disposed to the regular harpsichord), and his playing of this sublime music has dramatic flair. Volume 109 of Hänssler's complete Bach edition, distributed in the U.S. by the Collegium Records and in the U.K. by Select.

LATIN

★ **PEDRO GUERRA**
Raíz
PRODUCERS: Juan Ignacio Cuadrado, Pedro Guerra
Ariola/BMG Latin 64836
This immensely talented singer/songwriter from Spain, who is currently performing at MIDEM Americas in Miami Beach, turns in yet another sparkling trove of well-crafted narratives grounded in vivid, poetic verse about romance, philosophical ruminations, and Mexican painter Frida Kahlo. Complementing Guerra's mesmerizing muse is an immediately likable array of tasty acoustic arrangements sporting delectable fusions of percussion, strings, flamenco guitar, and accordion. Guerra's rangy baritone, which assumes a convincingly angelic or anguished demeanor throughout his crisply paced, 14-song collection, could catch not only the ears of Latino PDs but also those of progressive college and noncommercial programmers likely to be reeled in by the zesty numbers "Otra Forma De Sentir" and "La Lluvia Nunca Vuelve Hacía Arriba," plus the slower-tempo entries "Primera Morna" and "Cerca Del Amor."

NEW AGE

MICHAEL HOPPÉ/MARTIN TILLMAN/TIM WHEATER
Afterglow
PRODUCER: Michael Hoppé
Hearts of Space 11091
Michael Hoppé and Tim Wheater have recorded albums that tend toward the overly romanticized, sentimental, and pseudo-classical. But frequently they tap into some essential spirit that goes beyond sentiment and into the sublime. That's the case with "Afterglow," a suite of largely improvised ambient chamber works. It's a profound contemplation they extol, moving like the silent emissaries of Wim Wenders' angels film "Wings Of Desire," patrolling the depths of mood and melancholy. As in the more haunting moments of Henryk Górecki or Arvo Pärt, "Afterglow" yearns for an exhalted state. Hoppé's subtle and almost droning keyboard pads lay the ground for cellist Martin Tillman and Wheater. Tillman, in particular, carves the emotional arc of "Afterglow," his cello echoing in curvaceous melodies, while Wheater's flutes call out across some desert of the soul. You don't just listen to "Afterglow," you wallow in it.

VITAL REISSUES®

VARIOUS ARTISTS
Testify! The Gospel Box
COMPILATION PRODUCERS: Elizabeth Pavone, Lin Woods, Opal Louis Nations, Michael W. Johnson
Rhino 75734
It would be impossible for any anthology to adequately cover the rich heritage of gospel music, no matter the size of the collection. But Rhino—in this lovingly assembled, three-volume set—hits 50 of the highest of highs this side of heaven. The project spans the last six decades, with each disc comprising signature songs of most of the major acts of each 20-year period. Pick a decade and choose a gospel legend—you're likely to find them here: the Dixie Hummingbirds, Mahalia Jackson, James Cleveland, the Mighty Clouds Of Joy, Edwin Hawkins, Shirley Caesar, Andraé Crouch, the Winans, John P. Kee, Take 6, Yolanda Adams, even Whitney Houston with the Georgia Mass Choir, plus many more. Add to that a 68-page booklet with indispensable historical notes, song-by-song commentary, and priceless photographs, and the results are nothing less than manna from heaven. Lord have mercy!

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bamberger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

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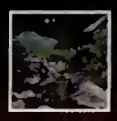

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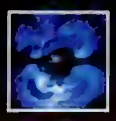

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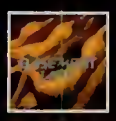

OUT AUG '99

ALSO ON ASTRALWERKS IN '99

SINGLES

EDITED BY CHUCK TAYLOR

POP

★ **SIXPENCE NONE THE RICHER There She Goes** (2:42)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Squint Entertainment (CD promo)
While the still-hot "Kiss Me" has enjoyed widespread success at top 40 formats and is shaping up to be one of the biggest Billboard Hot 100 hits of the year, it's the kind of record that is often hard for a new act to follow up successfully, essentially because of its novel sound. But Sixpence shows its money's worth with this second single, which is again so perfectly suited to the delicate, girly vocals of its lead singer, 21-year-old Leigh Nash, that it's hard to imagine anything hut another trip to the chart's upper reaches. "There She Goes," recorded hy the La's in 1991 (reaching No. 49 on the Hot 100), packs a lot in its under-three-minutes length, including a peppy melody and simple lyrics that will have listeners chanting along in unison and radio programmers heralding an act with more than one punch in its arsenal. Meanwhile, Sixpence will keep its personal profile out front throughout the summer, with a healthy slew of summer concerts and radio show appearances. Sounds like a sure-fire hit.

GARBAGE When I Grow Up (3:21)
PRODUCER: Garbage
WRITER: Garbage
PUBLISHERS: Deadarm Music/Almo Music Corp., ASCAP; Vibecrusher Music/Irving Music, BMI
Almo Sounds/Interscope/C2 8085 (CD promo)
Shirley Manson bonds with her faithful in a disco-fied girl-group essay on teen angst and the long-term benefits of a forward-minded attitude: "When I grow up, I'll be stable . . . I'll turn the tables." As the fourth single from Garbage's quietly platinum sophomore set, "Version 2.0," the new pop mix of "When I Grow Up" comes with a brighter alternate pop mix, as well as a rote club mix by Danny Tenaglia. In just four minutes, he trawls out every grotty club cliché in the book to very nearly ruin what is in effect an artful slice of bubblegum.

FIVE Until The Time Is Through (4:14)
PRODUCERS: Max Martin, Kristian Ludnin
WRITERS: M. Martin, A. Carlsson
PUBLISHER: Grantsville Publishing, ASCAP
REMIXER: Cutfather & Joe
Arista 3678 (CD promo)
Formidable boy band Five continues its hid for widespread acceptance at top 40 with the fourth single from its platinum, self-titled debut, following the 1998 hit "When The Lights Go Out." As ever, the guys are in fine form here, gliding through what is essentially a ballad doctored into a midtempo finger-snapper. Max Martin is once again the guiding force here, contributing red-hot production skills à la Rohyn and 'N Sync and conjuring up a track high on harmonies, hooks, and tender sentiments. This ain't no brain surgery, but boy, oh *boy*, does it fit competently alongside the previously mentioned acts, along with 98° and Backstreet Boys.

R & B

▶ **DEBORAH COX (DUET WITH R.L. OF NEXT) We Can't Be Friends** (4:15)
PRODUCERS: Anthony "Shep" Crawford, Professor Funk
WRITER: S. Crawford, J. Russell
PUBLISHERS: Shep-Shep Music Publishing/Hudson-Jordan Music, ASCAP
Arista 3691 (CD promo)
Arista diva Deborah Cox shows off the full maturity of her magnificent voice in this shimmering R&B hallad, which she shares with the equally compelling R.L. from Next. From the start, this heautifully crafted song of regret and abiding love ("We can't be friends if we can't be lovers/I'm still in love with you") glides along with the gentle touch of silk, raising the emotional threshold at the midsection, where the pair's voices rally together as if made for each other. While Cox has certainly delivered the goods on the classic "Things Just Ain't The Same" and "Nobody's Supposed To Be Here," this casts her in a completely new light, which R&B and R&B adult stations will eagerly savor with all the intensity of the emotion shared here. This is indeed the goods. Taken from Cox's gold album "One Wish."

▶ **BLACKSTREET Thinking About You** (4:36)
PRODUCER: Teddy Riley
WRITERS: T. Riley, S. Blair
PUBLISHERS: Zomba/Donril Music/Smokin' Sounds/Keep Ma Humbla Music, ASCAP
Lil' Man/Interscope 42609 (CD promo)
BLACKstreet boys are busy, thinking about their women while showering, driving the car, fixing dinner, and, oh boy, lying in bed. Backed hy a jittery, charged pulse, the guys take this track, produced and co-written by Teddy Riley, straight to the steam room, exclaiming, "Oh, my, my, my" without saying everything else that you know is on their minds. This track links with R&B's current slow-jam mindset perfectly and should have no problem further securing BLACKstreet's standing on the charts. You can find the song on BLACKstreet's current Lil' Man/Interscope alhum, "Finally," and on the upcoming motion picture soundtrack to "The Wood," which hits the streets July 13.

COUNTRY

★ **SONS OF THE DESERT Albuquerque** (3:20)
PRODUCER: Johnny Slate
WRITERS: C. Lindsey, S. Seekel
PUBLISHERS: Songs of Nashville/DreamWorks/Windswept Pacific Songs/Barney Building Music, BMI
Epic 42053 (CD promo)
These guys have to be the most underrated band in country music. The lead vocals are always compelling, and the production spotlights the group's harmonies and musicianship. Thus far, though, that big, defining radio hit has eluded them. This may or may not be the song that does it. It's a well-written, soulful ballad with a solid lyric and understated melody. However, on the chorus, there's a little pseudo-rap thing going on that seems oddly in contrast to the verses. With repeated listening, it get more accessible, and the fact that it's unlike anything else out there at radio could work well for the band. Here's hoping a little risk reaps rewards; these guys deserve a hreak.

CLAUDIA CHURCH Home In My Heart (3:58)
PRODUCER: Rodney Crowell
WRITERS: R. Crowell, C. Church
PUBLISHERS: Sony/ATV Tunes/Small Town Girl Publishing, ASCAP
Reprise 9694 (CD promo)
Church follows up her peppy debut single, "What's The Matter With You Baby," with a nostalgic ode to simpler times and heartfelt memories. It was penned with husband Rodney Crowell, and the lyric is ripe with images from Church's North Carolina uphringing that mixes both the good and the bad—the beauty of the rural landscape and the pain of a father sent to Vietnam. It's an interesting personal snapshot that many listeners may find themselves relating to as it wafts from their speakers. Country programmers should find themselves attracted to the strength of the lyric, the simplicity of the production, and the emotion in Church's performance.

DANCE

▶ **CYNTHIA Thinking About You** (3:55)
PRODUCERS: Frank Lamboy, Andy Wedeen
WRITERS: F. Lamboy, J. Cuneta, A. Weeden
PUBLISHER: Andy & the Lamboy Music, BMI
REMIXERS: Stammin' Sam Maxion, Lenny "Linus" Douglas, Rich Pangilinan
Robbins 72036 (CD promo)
Former freestyle mainstay Cynthia is keeping with the times with this ingratiating pop/dance track, the follow-up to last year's cluh hit helmed by Tony Moran, "Like A Star." Here, she again teams with fellow freestyle vet Joey Garner, who serves as executive producer, for a track that should gain instant favor with those markets that continue to honor the familiar Latin-based sound that has yet to wear out its welcome in New York, Los Angeles, and Miami. As a vocalist, Cynthia continues to mature, lending all the more credibility to a track served up with a glorious eight remixes, which carry "Thinking Of You" from its freestyle base to drum'n'hass, Euro-dance, and house territory. All are surprisingly successful and spirited, without sacrificing the original melody, which is as electrified as a slice of lightning. This is fine, fine work and a hopeful glimpse into Cynthia's spanking new full-length project, "Thinking About You."

AC

★ **PRETENDERS Human** (4:01)
PRODUCER: Stephen Hague
WRITERS: S. Pelkien, M. McEntee
PUBLISHERS: Sushi Two Music/Hidden Fun/EMI Songs, BMI
REMIXER: Tin Tin Out
Warner Bros. 9765 (CD promo)
It's always a pleasure to welcome the wonderful voice of Chrissie Hynde and the Pretenders back into the fold, and as with their other singles of late, this nugget is aimed more toward top 40 than the group's one-time native land of modern rock. Fortunately, both the lyric and arrangement remain credihle, with distinctively melodic verses and chorus and the warm, instantly recognizable vocals of the still-vital Hynde, who tells of the hurt and consequence of being mistreated: "See I bleed and I hruise/But what's it to you/I'm only human on the inside." A remix from Tin Tin hrings up the beat slightly while increasing the pace of this midtempo pure-pop track to fruitful effect. It would be nice to see adult top 40 and modern adult honor this timeless ensemhle with instantaneous spins, while hot AC and mainstream top 40 should also give "Human" the same consideration it would lend any record by Sheryl Crow or Sarah McLachlan.

ROCK TRACKS

★ **KULA SHAKER Shower Your Love** (3:31)
PRODUCERS: Bob Ezrin, Crispian Mills
WRITER: C. Mills
PUBLISHERS: Hoodoo Music Ltd./Hit & Run Music, Performing Right Society; WB Music Corp., ASCAP
Columbia 40715 (CD promo)
If you loved Blur's "Tender," crank up this single from a slightly fresher group of skinny Brits. Evoking the same love-not-war sound and drawing—almost too directly—from Ravi Shankar-influenced Beatles songs, Kula Shaker serves up glitteringly produced guitar arpeggios over sliding orchestral strings, topped with reedy, Eastern-influenced riffs. Lead singer Crispian Mills may not challenge us with lyrics like "Don't make it so hard to cry/ Shower your love on me/You don't need a reason why," hut his struggling falsetto is endearing, and his otherwise potent pop voice belies his waifish size. This is a lush, catchy pop song likely to capture the hearts of those who missed John, Paul, George, and Ringo the first time around.

RAP

BLACK MOON Jump Up (3:58)
PRODUCER: Da BeatMinerz
WRITERS: K. Blake, W. Dewgarde
PUBLISHERS: Target Practice/Shades of Brooklyn, ASCAP
Duck Down/Priority 5349192
Black Moon has been doing it right for fans since "How Many Emcees" and "I Got Cha Opin." The first single from its all-star compilation further cements the widespread belief that Black Moon deserves the status of rap legend. Like Premiere and Guru, Black Moon manages to retain old-school stylings (like its down-home raspy flow) while continuing to revolutionize rap music with complicated story lines and ghetto tales. If you loved Gang Starr's "Dwyck," you'll appreciate Black Moon's egocentric soliloquies, while fans of Black Sheep will love the driving bassline and subtle scratches. Programmers who are growing weary of ABC rhymes and nursery school beats will welcome this slick production.

NEW & NOTEWORTHY

JENNIFER BROWN Two In The Morning (3:26)
PRODUCER: Billy Mann
WRITERS: J. Brown, B. Mann
PUBLISHERS: BMG Music/Heavy Rotation, ASCAP; Notation Music/Remann Music/Warner Tamerlane, BMI
RCA 65690 (CD promo)
Although Swedish singer/songwriter Jennifer Brown may be new to state-side audiences, she's been a mainstay in her homeland since '93, where she's released two successful albums (one a No. 1) and snagged a Grammi Award for best female artist. Her U.S. bow, "Two In The Morning," is a tight pop steamer charging that she should be the girl to get under her man's skin, leaving him unable to sleep: "I want you to be my two in the morning/Desperation call/I want you to shout my name without warning." Co-written with vet Billy Mann and complemented hy spicy instrumentation marked with harmonica and restless guitars, the melody flows ever naturally, with a chorus that'll have you singing along all through the night. Brown's vocals, meanwhile, are sensational, and she's likely to establish an appealing video image as well. A delectable setup for Brown's upcoming U.S. debut, "Vera," scheduled for a September release.

GERI HALLIWELL Look At Me (3:33)
PRODUCER: Absolute
WRITERS: Halliwell, Watkins, Wilson
PUBLISHER: Windswept Pacific Music/19 Music, BMG
Capitol 197 (CD promo)
For those tempted to hop on the Geri Halliwell solo train, prepare for one wild ride. This first post-Spice Girls offering is tinged with everything from James Bond thematics and vaudeville to Britpop and Nancy Sinatra's "These Boots Are Made For Walking." With such a hodgepodge of styles rolled into one 3½-minute excursion, do not expect this record to garner approval from listeners—or even from programmers—without a number of spins to let the room get used to this eccentric, over-the-top track. While already scoring top five airplay in a number of European countries, the success of "Look At Me" in the U.S. will likely depend more on reaction to Halliwell's new image—and its crackling, quickly paced video—than the song itself. The deciding factor for radio will depend on just how intriguing this artist and her former team remain in the eyes of this nation, given the quickly evolving pop landscape of late. Odds are that this melodrama may remain more of a curiosity than a bona fide hit.

BREE SHARP David Duchovny (4:16)
PRODUCER: Roger Greenawalt, David Blanco
WRITERS: B. Sharp, S. Austin
PUBLISHER: not listed
Trauma Records 119 (CD promo)
Yep, sure enough, it's David Duchovny of "The X-Files" fame. This clever mod-rock tribute—aimed first at alternative and triple-A radio, then modern adult and top 40—has gained pre-release attention from magazines like Rolling Stone and Raygun, and it's as straightforward a crush (bordering on obsession) as you're going to find from a woman to her would-be guy. The lyric professes Sharp's devotion to her "secret agent man": "David Duchovny/ Why won't you love me?/I'm sweet and I'm cuddly/I'm gonna kill Scully." Aside from the cute posturing and resourceful lines referring to the abduction of her heart and watching the sky for a sign, this quickly paced track is as catchy as its text, and it'll likely strike a chord with the many female fans of the brooding, mysterious star of their favorite Sunday-evening TV show. The makings of a hit are definitely wrapped up neatly here, with guitar- and percussion-based instrumentation that will give its intended audience all the right stuff. As long as the 23-year-old New York-based singer/songwriter Sharp can move past this novelty track, it sounds like the beginning of a promising career here. Two mixes—pop and rock—are available on the CD promo; the rock incarnation, with its plumper instrumentation, is the way to go. From the upcoming "A Cheap And Evil Girl."

ROBIN PEARL Nobody Sees The Angel (3:58)
PRODUCER: Edward Tree
WRITER: R. Pearl
PUBLISHER: Blue Wagon Music, BMI
Caleigho Records (CD album)
This Long Beach, Calif.-based sister is doing it for herself on debut alhum "Wisteria," released on her own Caleigho Records—and she's doing it with all the certitude of an artist who sees nothing hut a mighty destiny before her. Rooted in rock, soul, and blues, her gutsy first release, "Nobody Sees The Angel," opens with a desolate sliding guitar lick and carries through with seasoned har-band instrumentation so leisurely paced that you can visualize the smoky club where Pearl sits on a bar stool and readily taps into a comfortable vibe night after night. Fortunately, she's able to translate what essentially sounds like a live performance into the studio setting, matching the organic arrangements with a powerhouse vocal that's inviting and rosy hut tempered with the signs of a life saturated with lessons learned. Case in point: Here, she tells of a girl whose detachment and alienation are hidden from the world hy a cheerful veneer: "Blue, hlue, well she's got the hlues/And her heart hangs like a new moon hidden/So safe there in the shadows." Triple-A outlets would do well to embrace this gifted singer/songwriter who has all the elements in place, save for the dedicated nurturing of a few enlightened radio stations. Ladies and gentlemen, this here is the real thing. Contact: 562-430-6727 or visit http://home.earthlink.net/~robinpearl.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Dylan Siegler** (N.Y.), **Aliya King** (N.Y.), **Michael Paoletta** (N.Y.)

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HOME VIDEO

BY CATHERINE APPLEFELD OLSON

WORLD'S MOST EXOTIC ISLANDS
Goldhil Home Media
245 minutes, $39.95 for boxed set
There are lots of exotic destinations in the world, and the dozen or so showcased in this three-video set are representative of a variety of island experiences. Hosted by model/adventurer Hunter Reno, all three tapes are equally adept at providing armchair travelers with a solid lay of the land for each featured destination. The islands are divided into the categories of Europe, the Caribbean, and the South Pacific, and unique aspects of each island are highlighted via maps and suggested itineraries. Some current hot spots, such as the Canary Islands, Aruba, and the Virgin Islands, as well as lesser-known spots, like Sweden's Gotland, are included. And there's plenty of excellent camera work to round out the home-travel experience.

THE UNAUTHORIZED STAR WARS STORY
MVP Home Entertainment
62 minutes, $14.95
Whether or not you dressed up as Darth Vader or Princess Leia and waited for days to get tickets to a "Phantom Menace" opening, chances are nearly everyone has at least a passing interest in the "Star Wars" phenomenon. For die-hards to tag-along fans, MVP offers this unauthorized look at the making of the "Star Wars" trilogy from a time far, far away (the mid-'70s). The tape is largely composed of interview snippets with the original cast, including some footage of Harrison Ford, Mark Hamill, and Carrie Fisher and lots of anecdotes from the actors who played C3P0, R2D2, and Chewbacca. Filmmaker George Lucas, the force behind "Star Wars," plays a leading role as well, and there's a load of behind-the-scenes stories, some unconfirmed, others more factual.

GOING TO GRANDMA'S AROUND THE WORLD
WorldKids Productions
25 minutes, $14.95
Experts say that when it comes to teaching children a foreign language, the earlier the better, and this clever little tape aims its succinct lesson squarely at the preschool set. The program is based on the concept of visiting Grandma (and Grandpa, too) in a variety of different countries. Short animated segments teach viewers in turn how to say "I love you, Grandma" in a bunch of languages, including Arabic, French, Hebrew, Polish, Russian, and Spanish. Aside from providing a crash course in language and pronunciation, each "visit" reveals fun, kid-friendly facts about the featured country and the people who live there. A clever idea that's well-executed and that may teach parents something new as well. Accompanying coloring books are also available from WorldKids. Contact: 800-824-2184.

THE MAKING OF ZOOM
WGBH Home Video
45 minutes, $12.95
Although it is debatable whether the sole season of the television series "Zoom" deserves a behind-the-scenes tribute, young fans of the PBS show will dig the chance to see more of their favorite TV peers. Hosted by Zoomers Jared and Zoe, the program covers "Zoom" from the inside out, from the first auditions to a behind-the-scenes look at the revived "Zoom," now airing on PBS. The video is best when the actors talk frankly about their experiences, letting viewers know they are in fact not larger than life, occasionally get nervous, and do make a mistake or two. As a case in point, there's a section of production outtakes, which includes botched lines, failed onscreen experiments, and other goofy glitches. Also new from WGBH Video is "Party With Zoom," which shows kids how to turn a blah day into a party. Contact: 800-949-8670.

AVALANCHE: THE WHITE DEATH
National Geographic Home Video/Warner Home Video
50 minutes, $19.95
National Geographic has never been shy about tackling heart-palpitating topics, and its latest yellow-border release is no exception. Snow-mobilers, skiers, and others who taunt fate on mountains around the world might be surprised to learn that more than 1 million avalanches occur each year. Eyewitness accounts from people who survived after being buried alive under several feet of snow—coupled with a historical recap of the most devastating avalanches, from Peru to the Swiss Alps to Washington state—paint a harrowing picture of this particular manifestation of nature's wrath. The tape also offers viewers some practical advice from experts who create and study avalanches for a living. They point out possible signs of an impending disaster and tell what to do if you have the misfortune to be in the path of a raging avalanche.

A CENTURY OF SPORTS BLOOPERS
PPI Entertainment
100 minutes, $24.95
There seems to be no end to the millennium programming making its way to retail shelves this year. This two-volume look back over the past 100 years of sports moments that selected athletes would rather forget is amusing, if a little over the top. From horse racing to hockey, rodeos to auto racing, the camera is relentless in its documentation of botched plays, poor sportsmanship, overzealous fans, and the like. The clips are shown in no particular order and feature little-known sportsmen and sportswomen, as well as big names like Wade Boggs, Charles Barkley, Deion Sanders, and Bruce Smith. As with the majority of bloopers programs, most of the scenes are funny, and some seem as if they were gratuitously tossed in to fill space. Contact: 800-272-4214.

ENTER*ACTIVE

BY BRETT ATWOOD

MUSICMATCH 4.0
www.musicmatch.com
The niche of software for music encoding and playback just got more crowded. On the heels of RealNetworks' RealJukebox, MusicMatch Jukebox 4.0 adds several new features to its multipurpose music technology. MusicMatch lets users encode CDs into MP3, Windows Media, and RealAudio formats. Encoding occurs as a CD is playing, which essentially lets users enjoy the music as it's being copied. Fans of old-fashioned vinyl will be happy to know that MusicMatch also supports vinyl-to-MP3 transfers. MusicMatch also contains a music file manager, which lets computer users create customized music playlists from copied and downloaded music. As with many popular Internet applications, MusicMatch Jukebox 4.0 can be customized with several graphical face plates, known as "skins." A basic version of this software can be downloaded for free, while a premium version sells for $29.99. Worth a look and a listen.

DEJA.COM
www.deja.com
Deja.com has the rather ambitious goal of trying to be the leading Internet destination for discussions on just about everything under the sun. With a little help from the Internet's standard discussion bulletin board, Usenet, Deja.com organizes general Internet postings into a user-friendly Web-based service. As a result, Deja.com is a destination for those seeking information on topics ranging from music to medical advice. In addition, the site contains Consumer Reports-like ratings from average consumers on a wide variety of products. For example, a person interested in buying a DVD player can research how the Internet population rates various models by price, ease of use, image quality, and durability. Music CDs are also rated based on vocals, song quality, and beat. Still, the value of the ratings is only as good as the sample size of participants, which is often too small to be considered effective. If this new feature catches on with the general public, however, Deja.com could become an indispensable source for knowledge-hungry consumers.

IN PRINT

GARCIA: AN AMERICAN LIFE
By Blair Jackson
Viking
$34.95; 497 pages

As befitting one of the rock era's genuine originals, Jerry Garcia has been the subject of three biographical tomes in the four years since his passing. Following 1994's "Captain Trips" and the '96 oral history "Dark Star," "Garcia: An American Life" is by far the most cogent, offering an in-depth portrait of Garcia the man, not the '60s icon.

Author Blair Jackson, a Grateful Dead authority who had interviewed his subject numerous times, has created what could long be the definitive Garcia biography. Focusing as much on Garcia's musical achievement as on his personal problems, Jackson depicts a complex, intelligent individual whose life work probably helped contribute to his untimely demise even as it built and sealed his legend.

Jackson makes an excellent argument in Garcia's favor as an ambitious artist—what other rock guitarist peppered his musical language with elements of folk, country, bluegrass, jazz, avant-garde experimentalism, and "old-timey" music? And the band itself was an adventure, its members challenging themselves onstage each night, sometimes stumbling, sometimes reaching unheard-of heights—sometimes both in the space of a single song. As a musical entity, the Dead took chances, a fact usually overlooked by a media more concerned with the colorful sideshow of the Deadheads who religiously followed the band on tour after tour.

All the well-known aspects of Garcia's tale are here: his father's death when he was 5; his enlistment in the U.S. Army, from which he went AWOL; the events leading to the Dead's formation; the festivals, drugs, and busts; and, most important, the music. As a fan, Jackson explicitly details Garcia's musical journeys, from folk to country and bluegrass to rock, where Garcia and the band trod a 30-year path of daring.

For non-Deadheads, the book may spend too many pages on analyses of nearly all of the Dead's original repertoire. (For a time, the text gets a bit dreary with the "album-tour-album" style of reportage.) Yet this isn't to downgrade the analysis; Jackson eloquently describes many of the group's best-known numbers in a way that may intrigue more musically sophisticated readers. And his descriptions of the Dead's live shows are more often than not spot-on.

The juicy parts of the biography detail Garcia's copious use of cocaine and heroin; the latter addiction plagued him for his final 17 years. Never exploitative or lurid, Jackson's descriptions of Garcia's chemical dependencies are matter-of-fact, as is his explication of the guitarist's nearly pathological aversion to conflict.

Garcia's inability to maturely handle any sort of unpleasant dealings may have been a result of his peaceful hippie roots, but most fans will be discouraged to learn that he would dump employees, lovers, and even band members by using a messenger, rather than delivering the bad news himself. In one instance, Garcia simply never returned to the house he shared with the mother of his final child, going off instead with an old flame to Hawaii and having an assistant inform the woman of his decision.

The other Dead members generally fare well, despite allegations of rampant drug use by most in the '70s and early '80s. Those portrayed not quite as positively include the late John Kahn (the bassist in the Jerry Garcia Band who many in Dead circles believe instigated Garcia's later heroin use) and Garcia's last wife, Deborah Garcia, who comes off as far more materialistic than one would expect from a member of the extended Dead family. One thing you have to credit this band's members for: They became extremely wealthy but rarely seemed obsessed with money.

The saddest part of the book covers Garcia's final decade. Struggling with addictions after his diabetic coma in 1986, he made two miraculous recoveries before his heart finally gave out in a drug rehabilitation center on Aug. 9, 1995. Jackson posits that if the Dead had just taken some much-needed breaks from touring so that Garcia could improve his health, then we might still have this man who brought joy to so many people. Unfortunately, Garcia felt as though the entire Dead organization relied on his ability to perform, so he would play even when his ailments were clearly getting the better of him.

As for his love life, it is extremely disheartening to a Dead fan (of which this writer is certainly one) that someone as beloved as Garcia fell into the old celebrity trap of never truly finding happiness outside of his professional accomplishments.

Finally, Jackson's description of the events immediately following Garcia's death and the astonishing outpouring of public grief that accompanied it will bring back not-so-old memories for those of us who still haven't quite gotten over the fact that the "good, old Grateful Dead" are finally over.

Barring any future memoirs from ex-Dead members, this book is an excellent starting place for those interested in the many facets of one of our century's most innovative musicians. MICHAEL VILLANO

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

ME: By Jimmy (Big Boy) Valente
By Garrison Keillor
Read by the author and Tim Russell
HighBridge
ISBN 1-56511-327-6
3 hours (abridged), $18.95
Keillor abandons his usual folksy humor for a sharper, more satirical turn in this parody of the life of Jesse "The Body" Ventura, the professional wrestler elected governor of Keillor's native Minnesota. After hosting his popular radio show "Prairie Home Companion" for decades, Keillor is a master of the spoken word, and his delivery showcases his skill. Comedian Tim Russell, however, is less successful in the role of Valente.

GET HEALTHY NOW!
By Gary Null
Read by Robert Deyan
ISBN 1-55935-311-2
Soundelux Audio Publishing
6 hours (abridged), $24.95
This fascinating and comprehensive guide to alternative medicine offers plenty of information and food for thought. All manner of holistic treatments are covered here, including acupuncture, aromatherapy, detoxification, massage therapy, and magnetic therapy. Reader Robert Deyan has a friendly but authoritative delivery that's suited to the material. The only drawback to the audiobook is that it's difficult for a listener to locate a particular topic of interest. In this case, the printed version of the book might be preferable, allowing for easy indexing and bookmarking.

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, Va. 22302. **ENTER*ACTIVE:** Send review copies to Brett Atwood, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 **AUDIOBOOKS:** Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218. **BOOKS:** Send review copies to Bradley Bambarger, Billboard, 1515 Broadway, New York, N.Y. 10036

Cherrelle's Platinum Whistle Stop. While on a multi-city promotional tour that continues through June 26, R&B chanteuse Cherrelle dropped by the Platinum Entertainment offices. Both her album ("The Right Time") and single ("Just Tell Me") from the "Dollar" soundtrack are distributed by Platinum. Shown in the back row, from left, are Platinum's Paul Mundy, Jena Finley, Ephraim Michaels, and Al Menerson. In the front row, from left, are Platinum's Norman Hayes and Val Jacobson; Cherrelle's manager, James Feaster; Cherrelle; Platinum's Brent Gordon; Power Records' Leroy McMath; and Platinum's Leighton Singleton, Natasha Jules, and Julie Bush.

WB Plans Major Launch For Dexter

Singer Set Up As R&B/Pop Crossover Artist With Debut Set

BY DAVID NATHAN

LOS ANGELES—As part of its reemergence as an active force in black music (Billboard, June 12), Warner Bros. Records is mounting an aggressive campaign for the launch of vocalist Terry Dexter.

The label's extensive setup began last fall and continues through the Aug. 3 release of Dexter's University Music Entertainment/Warner Bros. self-titled debut album. (No international release plans had been set at press time.)

Dexter worked with producers Sauce (of Somethin' For The People), Jazze Pha, Darryl Pierson, Manuel Seal, Bink Dog, and the Clemons Brothers. University Music president/CEO A. Haqq Islam and Warner VP of A&R, urban music, Alison Ball-Gabriel served as executive producers. A BMI writer with Party Girl Music, Dexter co-penned five of the 11 songs.

DEXTER

First single "Better Than Me" went to R&B stations June 8 and is scheduled for commercial release Tuesday (22). A videoclip for the song, directed by Little X, was due to wrap June 11 for a June 15 mail-out.

"We're positioning her as our major R&B/pop female crossover artist," says Ball-Gabriel. "We designed the album to be a showcase for her vocal ability. She has that kind of 'old soul' that really projects in her voice."

According to Dwight Bibbs, Warner senior VP of urban music promotion and marketing, the label has been building toward the release of Dexter's album since last fall.

"Terry performed at a number of black colleges in October and November and began doing spot dates with Eric Benét in February, joining him onstage to do 'Spend My Life With You,' his current single," says Bibbs. "We have put an emphasis on her performing 'live' because she has such an impact on audiences wherever she appears."

In preparation for Dexter's debut, Warner Bros. shipped vinyl copies of "Better Than Me" to key mix shows in March. A postcard mailing to retail, key program directors, and record pools kicked in June 3. That same day, the label also shipped a cassette sampler featuring the first single, "You'll Never Miss Me ('Til I'm Gone)," and snippets from two other

(Continued on page 29)

Kelly Price, Gerald Levert Join Forces; Taste Of Honey's Johnson Back In The Game

The Rhythm and the Blues

by Gail Mitchell

DUO TONES: Teaneck/Island/Def Jam singer **Kelly Price** and Elektra crooner **Gerald Levert** are merging their considerable talents: The twosome has co-written and recorded a duet for Levert's upcoming album. Price, who was in Los Angeles recently performing with **R. Kelly**, says she stayed in town to produce the track and "jump into some other production projects—something I'm doing a lot of now."

PRICE

Those other production projects include Price's remake of **Aretha Franklin's** venerable ballad "Ain't No Way," which will be featured on the Harmony Records soundtrack to inspirational guru **Iyanla Vanzant's** New York Times best seller "In The Meantime." Scheduled for Aug. 24 release (In the Spirit, Billboard, June 19), "In The Meantime—The Music That Tells The Story" is the first project under Vanzant's new Harmony recording contract; the package will also feature **Faith Evans** and gospel talents **Yolanda Adams, Donnie McClurkin,** and **Nancey Jackson.**

As if that weren't enough to keep her busy, Price is in the writing and pre-production stages for her next album, which she hopes to start recording in late summer/early fall. Plus, it looks like Price may be eyeing the big screen. While in L.A., "there were a couple of scripts for me to look over," she says.

And after that, will she take a breather? "Maybe," she says. "I figure as long as I'm in good health and I have the strength to work, I may as well go ahead and do it. My motto for the new millennium is, 'I'm just trying to have me a job.' I'll try my hand at a little bit of everything."

ANOTHER TASTE OF HONEY: Thanks to Burger King powering its commercials with golden chunks of retro soul, a new generation of fans has been introduced to "Boogie Oogie Oogie," the '70s smash by **A Taste Of Honey**. But while TOH bass player **Janice-Marie Johnson** is thankful for the hit she calls her lifeline—"Thank God [former Capitol executive] **Larkin Arnold** made sure we had our publishing"—she's looking forward to making another musical impression with the mid-August release of an EP on her own label, Tastebuds Records.

"Hiatus Of The Heart" will feature six to seven new songs she describes as world-flavored R&B/pop. "I still enjoy getting my boogie on," she says. "But there's a lot more to me than that."

JOHNSON

Johnson, whose material is administered by Spirit Music, began conceptualizing the album while vacationing in Jamaica. "I had needed a hiatus because, for lack of better words, I got my ass kicked," she says. "I just got tired of the bull that comes with being in the industry. But it was time to get my music back together; I was dying inside to do something."

The ensuing EP (the album is targeted for 2000) is composed of soulful ballads, dance tunes, and mid-tempo cuts that address life and love and call to mind African and Caribbean rhythms. There's also a '90s Spanish version of "Boogie"—"Vamos A Boogie Oogie." She decided to record it herself after the group for whom she revamped the cut found its new album leaning in a different direction and passed on the song.

TOH toured for six years before securing its Capitol deal. Johnson and guitarist **Hazel Payne** were together from 1977 to 1983, during which time they racked up another major hit, "Sukiyaki." Payne is touring with her own top 40 band in Japan, Singapore, and Hong Kong. Former TOH keyboardist **Perry Kibble** recently died.

In between, Johnson has worked as a toy designer, limo driver, and paralegal and has suffered through two stillborn births (she's now the mother of a 3½-year-old son). But her music always kept her going.

It's been sampled by such artists as **MC Lyte** and **Mack 10**, and she's collaborated with **Ice Cube** and is working with **Con Funk Shun** founder **Felton Pilate** on his new solo project. Her upcoming tour dates include Wednesday (23) in Chicago and Saturday (26) in San Diego.

"People have asked me, 'How did it feel to go from the back of the limo to the front?' I say I'm a survivor," says Johnson. "But I'm excited and grateful. At concerts, I've got people holding up every album I've ever recorded. I don't think we had that kind of response when we were hot!"

Warren G Signs On With Restless, Expanding Ties Beyond G-Funk

LOS ANGELES—Grammy-nominated Warren G (neé Griffin) has signed a recording contract with New Regency's Restless Records.

Since January 1998, the multi-platinum artist and Restless have operated a joint venture, the BMG-distributed G-Funk label, for which Warren G serves as president/CEO. The artist was previously with Def Jam. Executives there were unavailable for comment at press time.

"This gives me an opportunity to exploit a lot of good talent," says Warren G. "Restless and I clicked from the beginning; we all have respect for each other."

The G-Funk stable of artists includes Reel Tight, Jessica, and Da 5 Footaz. The imprint's first release is Reel Tight's "Back To The Reel" (May 18). Jessica and Da 5 Footaz are currently recording upcoming sets.

WARREN G AND JOE REGIS

Warren G's own first G-Funk/Restless album, "I Want It All," is due in September or October. The album's theme revolves around the time-honored adages of "paying your dues and sticking to what you want to do," says Warren G. "And then you will have it all—as long as you go about it in the right way."

Guest artists include Jermaine Dupri, El DeBarge, Snoop Dogg, Slick Rick, Crucial Conflict, the Twins, Dr. Dre, Nate Dogg, and Mack 10, and members of the G-Funk crew.

Warren G gained attention five years ago with his debut hit single "Regulate," from his Violator/Def Jam album "Regulate—The G-Funk Era." The album debuted at No. 1 on the Top R&B Albums chart. He also recorded the 1997 G-Funk/Def Jam album "Take A Look Over Your Shoulder (Reality)."

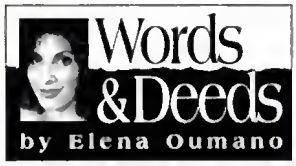
"Our heritage is alternative rock," says Restless president/CEO Joe Regis. "But we saw pop culture and urban music have become synonymous. G-Funk represents a primary commitment to the urban genre for us. We didn't want to dabble or go into it halfheartedly. This was a natural progression of our relationship with Warren G. The G-Funk brand is something we can build together; the roster we have is world-class on both the hip-hop and R&B fronts."

In addition to its G-Funk roster, Restless Records has signed a hip-hop act of its own, the group Made Men, whose first album bows in August.

Restless, an independent label established in 1991, was brought under the New Regency umbrella in February 1997. New Regency—which handles films and other projects—is headed by Arnon Milchan.

GAIL MITCHELL

British Hip-Hop Scene Bounds Back



U.K.'S HIP-HOP CLIMATE: After years of a moribund existence, the U.K.'s underground hip-hop scene is abuzz once again.

The well-respected London duo **MC Ty & DJ Shortee Blitz**—now recording an album called "The Nonsense," due soon on the Bear Mountain label—has been key in spreading U.K. hip-hop, teaching skills and performing around the U.K. and abroad.

Ty's knowledge of the U.K. hip-hop scene is also spotlighted in the documentary "State Of Play." The film draws "a lot of attention to artists in Plymouth, Bristol, Brixton, Brighton, Nottingham, and other areas around the country," says producer **Sally Hopkinson** of All Good Productions.

One such artist is rapper/producer **Roots Manuva**, whose "Brand New Second Hand" set on the indie label Big Dada is grabbing attention. He's garnered universal critical acclaim for his English-Jamaican intonations; a laid-back, muscular flow reminiscent of **Chuck D's**; solid production; and a jazz-infused musical backdrop.

Of Manuva's set, Island/Universal A&R manager **Darcus Beese** says, "I wouldn't even say it's British hip-hop—it's simply a very good hip-hop album, period. And he's proved that you don't need majors to do it."

Blak Twang member **Taipanic** is featured on "Skiver's Guide," the flip side of Manuva's new double-A single, "Motion 5000," due July 5.

South London's **57th Dynasty** is reaping interest for such uplifting singles as "Boro 6"/"Lil' Bro" and the excellent "The Spoken Word" album (on the Fas Fwd label). The next single, "Love Of Hip-Hop," hits soon.

Task Force's "The New Mic Order" was released June 7 on K'Boro. Produced by **Mark B** and featuring guest MCs like **MUD Family's Skinnyman**, it's another attention-getting set, as is the earlier set "History & Science Vol. 1," an EP issued on Response, the label run by **the Stereo MC's**. That features veteran U.K. hip-hop from **Blade, London Posse, Sindecut,** and **Hijack**.

Major-label signees **Me-One** (on Island), **Lewis Parker** (Melankolic/Virgin), and **Rimes** (Wild Card/Polydor), plus indie acts like **NBG** (Rubikon), **Pluto Picasso** (Rubikon), and **Phoebe One** (Mecca), may also be bound for the above-ground scene.

Phoebe One has shown crossover potential, scoring her first U.K. top 40 hit with "Get On It," from her debut album, "L.O.N.D.O.N. Style."

On Rubikon, NBG's "1000 Ft"/"How Do You Feel" and Pluto Picasso's "Picasso's Theme"/"Life" were well-received after their April releases. Slated for July release is **Rubikon Allstars'** "Olde English," a 12-inch featuring NBG, Pluto, and **Templa**.

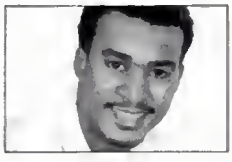
Funky DL is readying a single from his third album, "One Another," which is out in July on his own Washington Classics label. Other notable singles include "We Are Da Click" (ffrr/London), a second top 40 hit in May for the hip-hop/reggae/garage fusion group **Da Click**, and **Da Regiment's** "Shake Da Glass"/"Unstoppable Team" (Il Dark), released June 7.

"Production skills are suddenly up to par with the Americans', and we've created our own British sound now," says producer **DJ Skitz**, who has an upcoming double-A single featuring London Posse's **Rodney P** on the Ronin label. That label also has new singles by **Dexwrecka** and the new act **HEL (Highly Explosive Lyrics)**.

Son Records' latest underground-aimed singles include **Dex Tex's** "Poetic Speech Techniques," out June 7, and **Catch 22** member **Huntkillbury Finn's** "Mummy's Little Soldier" EP, out June 28. Then there's the newly issued "Son Year 1" compilation, including tracks from label acts such as **Lost Island**, whose "Dear Journal" EP drops in late summer.

Finally, veteran hip-hoppers **Kaos Krew** resurfaced last year with the fiery "Next Version," heavily supported by BBC Radio 1 presenter **Tim Westwood**—who's also giving much love to group member **TJ Chill's** new solo single, "Spitting Blood" (Kaos/Universal Zulu Nation).

Assistance in preparing this article was provided by Kwaku in London.



DATU FAISON'S RHYTHM SECTION

GIRL POWER: **Janet Jackson** scored her first-ever No. 1 hit 13 years ago on the R&B singles chart with "What Have You Done for Me Lately" (A&M). In September that same year, **Gwen Guthrie's** "Ain't Nothin' Goin' On But The Rent" (Polydor), her only No. 1 hit, rose to the top of the same list. Guthrie's women's anthem drew much the same sucking of teeth from the fellas that **TLC's** "No Scrubs" (LaFace/Arista) has inspired of late. In fact, there was even an unsuccessful response record to "Ain't Nothin' Goin' On"—so forgettable that no one can remember its title.

One of the more successful answer records of the past several years is the TLC rebuttal "No Pigeons" by **Sporty Thievz** (Ruffhouse/Columbia), the Greatest Gainer/Sales (24-5 on Hot R&B Singles & Tracks) this issue. Although the song, like most answer records, had a quick burn at radio and loses 3.3 million in audience this week, it gains a load of additional chart points from cassette, CD single, and 12-inch versions that hit stores a week ago. So much so that it's now the No. 1 seller at R&B core stores and accordingly moves 47-1 on Hot R&B Singles Sales. The single bowed at No. 47 on that list last issue because of street-date violations at a few core accounts.

While "No Pigeons" made its statement on the guys' behalf, history has proved that female anthems usually come in pairs. **Destiny's Child's** "Bills, Bills, Bills" (Columbia) is the Greatest Gainer/Airplay track for the second consecutive week. The song gained more than 7.7 million listeners this issue, and it rises 27-15 as a result. This record takes TLC's message a step further, as it asks the question, "Can you pay my bills?," then actually names the bills that need paying.

SIGN OF THE TIMES: With hip-hop celebrating its 20th anniversary and June being Black Music Month, it's time to reflect on a few things. When hip-hop started out in the late '70s, and through much of the '80s, rappers' tracks were aimed at those in the culture—true hip-hop fans. The commercialization of rap music has brought about a different angle, as songs felt by people in the 'hood get heavy airplay and are heard throughout middle America and the world. Case in point: **Jay-Z's** "Jigga My Nigga" (Roc-A-Fella/IDJMG), which is already a top 10 record at several stations, including KXHT Memphis (61 spins); WJMH Greensboro, N.C. (69 spins); WBHJ Birmingham, Ala. (48 spins); and WJBT Jacksonville, Fla. (41 spins).

"Jigga" is not available at stores yet but moves 35-23 on Hot R&B Single & Tracks based on airplay alone. The track just charted at No. 34 on the crossover chart of Billboard's sister publication Top 40 Airplay Monitor. In fact, I recently heard it played at a sporting arena, where real hip-heads made up about 5% of attendees. I can imagine the crowd singing along at summer jam concerts in markets like Albuquerque, N.M., or Portland, Ore.

In contrast to Jay-Z's track, two historic hits decried the "N" word. In 1991, **Public Enemy** recorded "I Don't Wanna Be Called Yo Niga" (Def Jam), from its "Apocalypse 91 . . . The Enemy Strikes Back" set; it was a modern echo of the sentiment in **Sly & the Family Stone's** 1969 track "Don't Call Me Nigger, Whitey" (Epic).

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1/Greatest Gainer	
1	17	—	2	NO PIGEONS (C) (D) (T) (X) RUFFHOUSE 79190/COLUMBIA †	SPORTY THIEVZ FEATURING MR. WOODS
2	1	1	11	WHO DAT (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE
3	2	18	3	LET ME KNOW (C) (D) (T) UNTERTAINMENT 79170/EPIC †	CAM'RON
4	3	2	16	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 566959*/IDJMG †	JA RULE
5	4	3	5	WATCH OUT NOW (C) (D) (T) VICLATOR 79595/RELATIVITY †	THE BEATNUTS FEAT. YELLAKLAW
6	5	4	17	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILKK THE SHOCKER FEAT MYSTIKAL
7	6	6	10	PLAYERS HOLIDAY (C) (D) (T) THUMP STREET 2265 †	T.W.O.Y. FEAT. TOO SHORT & MAC MALL
8	14	36	3	MAKE IT HOT (C) (D) (T) LETHAL/BLACKHEART 371704/IDJMG †	OJ S&S FEATURING H.O.T.O.N.E.S.
9	7	5	15	WHAT'S IT GONNA BE?! ● (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	BUSTA RHYMES FEAT. JANET
10	9	7	6	AUTOMATIC (C) (D) (T) HOO BANGIN' 53480/PRIORITY †	MC EIHT
11	8	9	12	ONE-NINE-NINE-NINE (C) (D) (T) RAWKUS 53474/PRIORITY †	COMMON FEATURING SADAT X
12	10	11	6	BIG MAMA (GO BIG GIRL) (C) (M) (T) (X) TRIAD 2170*/ROADRUNNER †	BLACK OAVE
13	12	8	9	NASTY TRICK (C) (D) (T) HYPNOTIZE MINDS 1784/RELATIVITY †	GANGSTA BOO
14	11	10	25	HARO KNOCK LIFE (GHETTO ANTHEM) ● (C) (D) (T) ROC-A-FELLA 56697*/IDJMG †	JAY-Z
15	18	12	8	EVERYONE FALLS IN LOVE (C) (T) (X) PENTHOUSE 62?1*/VP †	TANTO METRO & OEVONTE
16	NEW ▶		1	BREAKER, BREAKER (T) WU TANG 55?17*/MCA †	GZA/GENIUS
17	19	22	8	THE ANTHEM (C) (D) (T) INTERSCOPE 97054 †	SWAY & KING TECH FEAT. DJ REVOLUTION
16	13	21	4	COME GET IT (C) (T) (X) OFF LINE/TVT SOUNDTRAX 8311*/TVT	DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVE MERCY
19	24	50	11	WHAT G'S DO 4 MONEY (C) (D) BIG KID 43192/LIGHTYEAR †	LIL' RACHETT FEATURING LV
20	21	19	3	WHAT WE BE BOUT (C) (X) SAGESTONE 6006* †	MOZAE
21	16	13	25	MORE FREAKY TALES (C) (D) (T) SHORT 42?*/JIVE	TOO SHORT
22	NEW ▶		1	LIFE'S A SCHEME (C) (T) (X) EDEL AMERICA 3863*	BUOOHA MONK
23	15	14	22	WOOF (C) (D) (T) NO LIMIT 53462/PRIORITY †	SNOOP OOGG FEATURING MYSTIKAL ANO FIENO
24	26	23	3	MOVE (C) (D) BIG OOMP 1351	LOKO FEATURING SAMMY SAM
25	49	—	2	PLAY AROUND (T) UNBIAS/ATLANTIC 84483*/AG	LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL
26	20	15	9	BOUNCE, ROCK, SKATE, ROLL (C) (D) (T) SHORT 46605/JIVE †	BABY DC FEAT. IMAJIN
27	23	17	3	GET'EM (C) (D) BIG OOMP 1350	INTOXICATED FEAT SAMMY SAM, BABY O, B REAL & BEEZLEE
28	39	49	7	COLD FEET (M) (T) (X) FRANCIS 2118* †	4OK CREW
29	34	—	2	DOCK OF THE BAY (M) (T) (X) SOUTHPAW/DELICIOUS VINYL 1962*/TVT †	THE WHORIOAS
30	32	41	18	PHD. (PLAYA HATA DEGREE) (C) (D) EPIC/OREAN 00??	TONY-O FEAT. KEVIN GARDNER & REDWINE
31	38	43	3	PERFECT MAN (C) (D) UPSTAIRS 1141	NASTYBOY KLICK FEATURING ANGELINA
32	37	20	9	SHE'S A BITCH (T) THE GOLD MINE/EASTWEST 63751*/EEG †	MISSY "MISOEMEANOR" ELLIOTT
33	NEW ▶		1	MEMPHIS BLEEK IS... (T) HEL-A FELLA 562083*/IDJMG †	MEMPHIS BLEEK
34	25	31	16	RESPIRATION (C) (D) (T) RAWKUS 53473/PRIORITY †	MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON
35	27	26	31	WHO LET THE DOGS OUT? (C) (D) WINGSPAN 0002	CHUCK SMOOTH
36	35	28	11	QUIET STORM (T) (D) 65218*/RCA †	MOBB OEEP
37	22	29	18	NANN (C) (D) (T) SLIPN-SLIDE 247/WARLOCK †	TRICK OAOOY FEATURING TRINA
38	NEW ▶		1	F.A.Y.B.A.N. (T) TOMMY BOY 363*	SCREWBALL
39	31	33	16	WE BE PUTTIN' IT DOWN (C) (D) (T) 1st STREET 53466/PRIORITY †	BAO AZZ FEAT. SNOOP DOGG
40	RE-ENTRY		62	THROW YO HOOO UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
41	28	24	19	STANO UP (C) (D) (T) UNTERTAINMENT 79094/EPIC †	CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
42	NEW ▶		1	RESTLESS (D) PAPER CHASERS 0002	WHITE OAWG
43	29	25	18	NAS IS LIKE (T) (V) (X) COLUMBIA 79113* †	NAS
44	NEW ▶		1	GET YOUR GROOVE ON (C) (D) RUGLEY 2626/HARVEST †	5CENT FEAT. BIG AL, G-MAN,ORIGIN, SAI, KENNY MACK
45	36	32	27	WATCH FOR THE HOOK (C) (D) (T) (X) ORGANIZED NOIZE/A&M 97046/INTERSCOPE †	COOL BREEZE FEAT. OUTKAST GOODIE MOB & WITCHDOCTOR
46	45	27	10	STREET TALKIN' (T) DEF JAM 8?0*63*/IDJMG	SLICK RICK FEATURING OUTKAST
47	47	38	8	NUTTIN' TO DO (M) (T) (X) GAME 3001* LANDSPEED	BAD MEETS EVIL FEAT. EMINEM & ROYCE THE FIVE-NINE
48	48	—	18	EVERY THING I WANT (C) (X) DOC HOLLYWOOD 7002*/WHITE LION †	TEE KEE FEATURING OA'IMON
49	33	35	32	GHETTO COWBOY ● (C) (D) MO THUGS RUTHLESS 1707/RELATIVITY †	MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
50	42	37	40	INVASION OF THE FLAT BOOTY B*****S (C) (D) (T) SHORT 42?4/JIVE	TOO SHORT

Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability.

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Billboard® TOP R&B ALBUMS™

JUNE 26, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	1	57	3	**JA RULE** MURDER INC/DEF JAM 53892*/IDJMG (10 98/16 98) HS 2 weeks at No. 1	VENNI VETTI VECCI	1
2	3	2	8	**VARIOUS ARTISTS** RUFF RYDERS 90315*/INTERSCOPE (11 98/17 98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
3	2	84	3	**TRU** NO LIMIT 50010*/PRIORITY (12 98/19 98)	OA CRIME FAMILY	2
4	4	1	3	**SLICK RICK** DEF JAM 558936*/IDJMG (10 98/16 98)	THE ART OF STORYTELLING	1
				◄ Hot Shot Debut ►		
5	NEW ▶		1	**MC EIHT** HOO BANGIN' 50021*/PRIORITY (10 98/16 98)	SECTION 8	5
6	10	10	8	**CASE** DEF SOUL 538871*/IDJMG (8 98/12 98)	PERSONAL CONVERSATION	5
7	7	9	32	**JUVENILE** ▲ CASH MONEY 53162/UNIVERSAL (10 98/16 98)	400 DEGREEZ	4
8	4	4	4	**SNOOP DOGG** NO LIMIT 50052*/PRIORITY (11 98/17 98)	NO LIMIT TOP DOGG	1
9	8	3	4	**EIGHTBALL & M.J.G.** SUAVE HOUSE 53251/UNIVERSAL (10 98/16 98)	IN OUR LIFETIME	1
10	9	6	11	**NAS** ▲ COLUMBIA 68773* (11 98 EQ/17 98)	I AM...	1
11	12	11	16	**TLC** ▲[5] LAFACE 26055*/ARISTA (11 98/17 98)	FANMAIL	1
12	8	—	4	**JENNIFER LOPEZ** WORK 69351/EPIC (11 98 EQ/17 98)	ON THE 6	2
13	13	3	3	**DAVE HOLLISTER** DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10 98/16 98)	GHETTO HYMNS	3
14	14	4	3	**CHANTE MOORE** SILAS 11674/MCA (10 98/16 98)	THIS MOMENT IS MINE	2
15	15	77	11	**SOUNDTRACK** ● ROCK LAND 90314*/INTERSCOPE (11 98/17 98)	LIFE	2
16	13	13	4	**ERIC BENET** WARNER BROS. 47072 (10 98/16 98)	A DAY IN THE LIFE	3
17	13	3	3	**JT MONEY** TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10 98/16 98)	PIMPIN ON WAX	2
18	77	76	76	**EMINEM** ▲[5] WEB/AFTERMATH 90287*/INTERSCOPE (11 98/17 98)	THE SLIM SHADY LP	2
19	76	76	38	**TRICK DADDY** ● SLIP-N-SLIDE 2802/WARLOCK (10 98/16 98) HS	WWW.THUG.COM	2
20	18	15	8	**B.G.** CASH MONEY 53261/UNIVERSAL (10 98/16 98)	CHOPPER CITY IN THE GHETTO	2
21	24	16	7	**VARIOUS ARTISTS** RAWKUS 50269/PRIORITY (10 98/16 98)	RAWKUS PRESENTS SOUNDBOMBING II	6
22	20	77	31	**112** ▲ BAD BOY 73021*/ARISTA (10 98/16 98)	ROOM 112	6
				◄ Pacesetter ►		
23	27	32	13	**GINUWINE** 550 MUSIC 69598*/EPIC (11 98 EQ/16 98)	100 % GINUWINE	2
24	23	—	2	**BLAQUE** TRACK MASTERS 68847/COLUMBIA (10 98 EQ/16 98)	BLAQUE	23
				◄ Greatest Gainer ►		
25	30	13	32	**LIL' TROY** SHORT STOP/REPUBLIC 53278/UNIVERSAL (10 98/16 98) HS	SITTIN' FAT DOWN SOUTH	25
26	21	20	12	**SILK** ● ELEKTRA 62234/EEG (10 98/16 98)	TONIGHT	8
27	22	16	42	**LAURYN HILL** ▲[5] RUFFHOUSE 69084/COLUMBIA (11 98 EQ/17 98)	THE MISEDUCATION OF LAURYN HILL	1
28	26	23	28	**DMX** ▲[2] RUFF RYDERS 538640*/IDJMG (11 98/17 98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	2
29	32	29	13	**R. KELLY** ▲[4] JIVE 41625* (19 98/24 98)	R.	2
30	13	13	33	**DRU HILL** ▲[2] DEF SOUL 524542/IDJMG (10 98/17 98)	ENTER THE DRU	2
31	29	77	30	**WHITNEY HOUSTON** ▲[5] ARISTA 19037* (11 98/17 98)	MY LOVE IS YOUR LOVE	7
32	38	30	81	**TYRESE** ▲ RCA 66901* (10 98/16 98) HS	TYRESE	2
33	28	21	6	**VARIOUS ARTISTS** DEATH ROW 51141/PRIORITY (12 98/19 98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	1
34	13	25	53	**BRANDY** ▲[4] ATLANTIC 83039*/AG (10 98/17 98)	NEVER S-A-Y NEVER	2
35	36	13	38	**JAY-Z** ▲[4] ROC-A-FELLA 558902*/IDJMG (10 98/16 98)	VOL. 2... HARD KNOCK LIFE	1
36	25	13	3	**BIG MIKE** RAP-A-LOT 50104*/PRIORITY (10 98/16 98)	HARD TO HIT	13
37	16	26	7	**NAUGHTY BY NATURE** ARISTA 19047* (10 98/16 98)	NINETEEN NAUGHTY NINE NATURE'S FURY	1
38	37	35	21	**LES NUBIANS** OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10 98/16 98) HS	PRINCESSES NUBIENNES	25
39	40	40	38	**FAITH EVANS** ● BAD BOY 73016*/ARISTA (10 98/17 98)	KEEP THE FAITH	2
40	39	94	26	**BUSTA RHYMES** ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62233*/EEG (11 98/17 98)		4
41	40	48	6	**ANT BANKS PRESENTS T.W.D.Y.** THUMP STREET 9986 (10 98/16 98)	DERTY WERK	41
42	32	37	50	**DMX** ▲[3] RUFF RYDERS 558227*/IDJMG (11 98/17 98)	IT'S DARK AND HELL IS HOT	2
43	42	36	10	**KRAYZIE BONE** ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19 98/23 98)	THUG MENTALITY 1999	2
44	43	38	43	**THE TEMPTATIONS** ● MOTOWN 530937/UNIVERSAL (10 98/16 98)	PHOENIX RISING	2
45	45	45	38	**KIRK FRANKLIN** ● GOSPO CENTRIC 90178/INTERSCOPE (10 98/17 98)	THE NU NATION PROJECT	2
46	46	41	14	**SHANICE** LAFACE 26058*/ARISTA (10 98/16 98)	SHANICE	15
47	47	39	29	**2PAC** ▲[5] AMARU/DEATH ROW 90301*/INTERSCOPE (19 98/24 98)	GREATEST HITS	1
48	57	68	16	**TEVIN CAMPBELL** QWEST 47008/WARNER BROS. (10 98/16 98)	TEVIN CAMPBELL	31
49	50	44	16	**THE ROOTS** ● MCA 11948* (10 98/16 98)	THINGS FALL APART	2
50	48	43	29	**JESSE POWELL** ● SILAS 11789/MCA (10 98/16 98) HS	'BOUT IT	15
51	49	45	37	**DEBORAH COX** ● ARISTA 19022 (10 98/16 98) HS	ONE WISH	14
52	51	51	29	**DJ QUIK** PROFILE 19034*/ARISTA (10 98/16 98)	RHYTHM-AL-ISM	13
53	38	22	3	**VARIOUS ARTISTS** NO LIMIT 50076*/PRIORITY (10 98/16 98)	MASTER P PRESENTS: NO LIMIT ALL STARS: WHO U WIT?	22
54	56	52	16	**BONEY JAMES** WARNER BROS. 47283 (10 98/16 98)	BODY LANGUAGE	32
55	63	70	18	**GLENN JONES** SAR 1001 (11 98/15 98)	IT'S TIME	51
56	54	50	10	**PASTOR TROY** MADD SOCIETY 8035 (10 98/16 98) HS	WE READY I DECLARE WAR	45
57	55	59	44	**KELLY PRICE** ▲ T-NECK/DEF SOUL 524516/IDJMG (10 98/16 98)	SOUL OF A WOMAN	2
58	16	60	50	**MAXWELL** ▲ COLUMBIA 68960* (10 98 EQ/16 98)	EMBRYA	2
59	59	69	21	**FOXY BROWN** ▲ VIOLATOR 558933*/IDJMG (10 98/16 98)	CHYNA DOLL	2
60	19	66	6	**JOE SAMPLE FEATURING LALAH HATHAWAY** HIGHLIGHT 9958/EVG (16 98 CD)	THE SONG LIVES ON	53
61	92	92	4	**REEL TIGHT** G-FUNK 72966/RESTLESS (10 98/16 98) HS	BACK TO THE REAL	32
62	67	58	19	**TEAR DA CLUB UP THUGS OF THREE 6 MAFIA** HYPNOTIZE MINDS 1716/RELATIVITY (10 98/16 98)	CRAZYNDALAZDAYZ	4
63	NEW ▶		4	**C-BO'S MOB FIGAZ** WEST COAST MAFIA 1501/GIT PAID (10 98/15 98)	C-BO'S MOB FIGAZ	63
64	81	53	32	**TOTAL** ● BAD BOY 73020*/ARISTA (10 98/16 98)	KIMA, KEISHA & PAM	2
65	60	62	4	**BEELOW** BALLIN/PRIVATE 1417093/IDJMG (10 98/16 98) HS	BALLIN 4 BILLIONS	58
66	69	68	33	**98 DEGREES** ▲ MOTOWN 530956/UNIVERSAL (10 98/16 98)	98 DEGREES AND RISING	34
67	92	68	81	**OUTKAST** ▲ LAFACE 26053*/ARISTA (10 98/16 98)	AQUEMINI	2
68	13	63	27	**MYSTIKAL** ▲ NO LIMIT 41655/JIVE (11 98/16 98)	GHETTO FABULOUS	3
69	68	82	4	**JUVENILE** WARLOCK 2809 (10 98/16 98)	BEING MYSELF (REMIXED)	30
70	15	77	46	**MONICA** ▲[2] ARISTA 19011* (10 98/16 98)	THE BOY IS MINE	2
13	12	69	81	**WILL SMITH** ▲[4] COLUMBIA 68683* (11 98 EQ/17 98)	BIG WILLIE STYLE	3
72	14	81	26	**DJ CLUE** ● ROC-A-FELLA 558891*/IDJMG (10 98/16 98)	DJ CLUE? THE PROFESSIONAL	3
73	65	76	11	**SOUNDTRACK** HOLLYWOOD 62170 (10 98/17 98)	THE PJ'S	25
74	NEW ▶		4	**MASE** BAD BOY 73029*/ARISTA (11 98/17 98)	DOUBLE UP	74
75	87	87	13	**BOOTLEG** RELATIVITY 1726 (10 98/17 98) HS	DEATH BEFORE DISHONESTY	18
76	77	77	22	**SILKK THE SHOCKER** ▲ NO LIMIT 50003*/PRIORITY (10 98/17 98)	MADE MAN	2
77	13	92	3	**MARVIN SEASE** JIVE 41674 (10 98/16 98)	HOOCHIE MOMMA	79
78	77	92	5	**BEENIE MAN** SHOCKING VIBES 1547*/VP (9 98/14 98) HS	THE DOCTOR	55
79	13	76	30	**MARIAH CAREY** ▲[3] COLUMBIA 69670* (11 98 EQ/17 98)	# 1'S	2
80	56	—	5	**BY CHANCE** PERSONA 1001 (8 98/14 98)	GOTTA GET THAT LOVIN'	58
81	64	54	77	**BLACKSTREET** LIL' MAN 90274*/INTERSCOPE (11 98/17 98)	FINALLY	4
82	87	13	29	**BIG TYMERS** CASH MONEY 53170/UNIVERSAL (10 98/16 98) HS	HOW YOU LUV THAT? VOL. 2	17
83	94	19	12	**VARIOUS ARTISTS** RHINO 75681 (10 98/16 98)	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	64
84	RE-ENTRY		4	**VARIOUS ARTISTS** RHINO 75699 (11 98/16 98)	MILLENNIUM HIP-HOP PARTY	84
85	60	92	68	**MASTER P** ▲[2] NO LIMIT 50559*/PRIORITY (10 98/16 98)	GHETTO D	1
86	89	91	12	**VARIOUS ARTISTS** WU-TANG 51143/PRIORITY (10 98/16 98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	16
87	82	89	19	**ICE CUBE** ▲ PRIORITY 50700* (11 98/17 98)	WAR & PEACE VOL. I (THE WAR DISC)	1
88	68	83	30	**HOT BOYS** CASH MONEY 9614 (10 98/17 98) HS	GET IT HOW U LIVE!!	17
89	76	—	4	**ORIGINAL P** WESTBOUND 1114 (7 98/9 98)	WHAT DAT SHAKIN' (EP)	79
90	68	77	27	**REDMAN** ▲ DEF JAM 558945*/IDJMG (10 98/16 98)	DOC'S DA NAME 2000	1
91	87	65	12	**COOL BREEZE** ORGANIZED NOIZE/A&M 90159*/INTERSCOPE (10 98/16 98)	EAST POINTS GREATEST HITS	17
92	69	13	3	**MEN OF VIZION** MJJ/WORK 68012*/EPIC (11 98 EQ/16 98) HS	MOV	50
93	60	87	68	**TRIN-I-TEE 5:7** 8-RITE 90094/INTERSCOPE (10 98/15 98) HS	TRIN-I-TEE 5:7	20
94	100	92	30	**SOUNDTRACK** ● DEF JAM 558925*/IDJMG (11 98 EQ/17 98)	BELLY	1
95	92	92	3	**CHERRELLE** POWER 2000/PLATINUM (10 98/16 98)	THE RIGHT TIME	55
96	68	86	16	**C-MURDER** ● NO LIMIT 50035*/PRIORITY (11 98/17 98)	BOSSALINIE	2
97	92	—	38	**GHETTO MAFIA** RAP ARTIST 2061/FULLY LOADED (10 98/15 98) HS	ON DA GRIND	34
98	89	—	12	**VARIOUS ARTISTS** PRIORITY 51111 (12 98/19 98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	42
99	38	92	16	**YUKMOUTH** RAP-A-LOT 46720/VIRGIN (11 98/19 98)	THUGGED OUT THE ALBULATION	8
100	NEW ▶		1	**OLD SCHOOL PLAYERS** DM 41327 (10 98/17 98)	OLD SCHOOL RAP	100

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

WB PLANS MAJOR LAUNCH FOR DEXTER

(Continued from page 27)

songs to key colleges, high schools, and elementary schools.

Dexter embarked on a promotional tour June 15 with stops in New York; Hartford, Conn.; Boston; Flint, Saginaw, and Lansing, Mich.; Louisville, Ky.; Cleveland; Jackson, Miss.; Shreveport, La.; and the Carolinas, with more dates to be added.

Talking about her debut album, Dexter notes, "I wanted it to be as soulful as possible to reflect my roots as a Detroit native. Everyone we brought to the table for the project understood the approach we were taking."

Now 21, Dexter—who was featured on the 1998 Def Jam "Rush Hour" soundtrack—began her musical career doing session work as a preteen. Her background vocalist credits include work with British act Simply Red.

Dexter was introduced to University Music's Islam in 1998. After performing the classic "Danny Boy" for him, Dexter was immediately signed. As a result of University's nonexclusive production deal with Warner Bros., Islam presented Dexter to Ball-Gabriel and work began on Dexter's first album.

"She had such a presence when she sang for me that all I needed to hear was one verse," says Islam. "Once we signed her, our main task was to find great songs that could be future R&B classics to showcase Terry's ability. We looked for quality producers, but this album is more song-driven than producer-driven."

According to Joey Arbagey, PD at KMEL-FM San Francisco, " 'Better Than Me' is nothing short of a smash, and Terry is nothing less than a future superstar. The song has street credibility, club potential, and major crossover appeal. It's going to be an across-the-board hit, especially with the 18-34 demo, male and female."

Retailers also anticipate consumer interest. "It may take a little time to develop, and the label is going to have to work with us because there's so much competition out here," says store owner Royce Fortune of L.A.'s Fortune Records. "I think the album will sell because we've already gotten good response from in-store play for the single."

Managed by BT Management's Blossette Kitson and represented by the William Morris Agency's Cara Lewis, Dexter considers herself part of a new generation of Motor City artists. "We may have been through a 'sleep' period, but the spirit is still there," she says. "We want to continue the tradition that started with the Motown stars of the '60s and '70s."

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	◄ NO. 1 ► FORTUNATE / MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA) 1 wk at No. 1
2	2	12	CHANTE'S GOT A MAN / CHANTE MOORE (SILAS/MCA)
3	4	11	WHERE MY GIRLS AT? / 702 (MOTOWN)
4	6	15	HAPPILY EVER AFTER / CASE (DEF SOUL/IDJMG)
5	3	20	ANYWHERE / 112 FEATURING LIL'Z (BAD BOY/ARISTA)
6	10	13	808 / BLAQUE (TRACK MASTERS/COLUMBIA)
7	7	23	DID YOU EVER THINK / R. KELLY (JIVE)
8	5	18	NO SCRUBS / TLC (LAFACE/ARISTA)
9	20	8	BILLS, BILLS, BILLS / DESTINY'S CHILD (COLUMBIA)
10	11	12	ALMOST DOESN'T COUNT / BRANDY (ATLANTIC)
11	13	28	YOU / JESSE POWELL (SILAS/MCA)
12	12	6	WILD WILD WEST / WILL SMITH FEAT. DRU HILL & KOOL MO DEE (OVERBROOK/INTERSCOPE/COLUMBIA)
13	8	21	IF YOU (LOVIN' ME) / SILK (ELEKTRA/EEG)
14	18	10	LATELY / TYRESE (RCA)
15	9	30	SWEET LADY / TYRESE (RCA)
16	15	21	IT'S NOT RIGHT BUT IT'S OKAY / WHITNEY HOUSTON (ARISTA)
17	27	7	JIGGA MY NIGGA / JAY Z (RUFF RYDERS/INTERSCOPE)
18	18	15	HOLLA HOLLA / JA RULE (MURDER INC./DEF JAM/IDJMG)
19	14	29	EX-FACTOR / LAURYN HILL (RUFFHOUSE/COLUMBIA)
20	23	8	EVERYTHING IS EVERYTHING / LAURYN HILL (RUFFHOUSE/COLUMBIA)
21	17	15	WHO DAT / JT MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)
22	26	12	YOU ARE EVERYTHING / DRU HILL (DEF SOUL/IDJMG)
23	25	8	TELL ME IT'S REAL / K-CI & JOJO (MCA)
24	28	5	WHAT YA WANT / EVE & NOKIO (RUFF RYDERS/INTERSCOPE)
25	22	21	LIFE / K-CI & JOJO (ROCK LAND/MCA/INTERSCOPE)
26	32	7	NEVER GONNA LET YOU GO / FAITH EVANS (BAD BOY/ARISTA)
27	19	17	SITTING HOME / TOTAL (BAD BOY/ARISTA)
28	29	12	SHE'S A BITCH / MISSY ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
29	21	22	WHAT'S IT GONNA BE?! / BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
30	33	5	JAMBOREE / NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)
31	24	8	NO PIGEONS / SPORTY THIEVZ FEAT. MR. WOODS (RUFFHOUSE/COLUMBIA)
32	30	20	NANN / TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)
33	34	10	I'M GOOD AT BEING BAD / TLC (LAFACE/ARISTA)
34	36	8	YESTERDAY / SHANICE (LAFACE/ARISTA)
35	31	22	GEORGY PORGY / ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
36	52	5	BACK THAT AZZ UP / JUVENILE FEAT. MANNIE FRESH & LIL WAYNE (CASH MONEY/UNIVERSAL)
37	38	35	FADED PICTURES / CASE & JOE (DEF JAM/IDJMG)
38	35	14	HATE ME NOW / NAS FEATURING PUFF DADDY (COLUMBIA)
39	66	2	SO ANXIOUS / GINUWINE (550 MUSIC/EPIC)
40	37	13	IT'S OVER NOW / DEBORAH COX (ARISTA)
41	42	5	IT'S ALL ABOUT YOU NOT ABOUT ME / TRACIE SPENCER (CAPITOL)
42	39	6	GET READY / MASE FEAT. BLACKSTREET (BAD BOY/ARISTA)
43	40	26	ALL NIGHT LONG / FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
44	45	8	WANNA BE A BALLER / LIL' TROY (SHORT STOP/REPUBLIC/UNIVERSAL)
45	44	12	BEAUTY / DRU HILL (DEF SOUL/IDJMG)
46	49	5	IT'S GONNA RAIN / KELLY PRICE (ROCK LAND/INTERSCOPE)
47	50	7	IF YOU HAD MY LOVE / JENNIFER LOPEZ (WORK/EPIC)
48	48	30	HEARTBREAK HOTEL / WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
49	56	7	EVERYONE FALLS IN LOVE / TANTO METRO & DEVONTE (PENTHOUSE/VP)
50	46	18	GET INVOLVED / RAPHAEL SAADIQ & Q-TIP (HOLLYWOOD)
51	68	2	VIVRANT THING / Q-TIP (VIOLATOR/DEF JAM/IDJMG)
52	41	13	MY FAVORITE GIRL / DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
53	55	4	GUILTY CONSCIENCE / EMINEM FEAT. DR. DRE (WEB/AFTERMATH/INTERSCOPE)
54	57	4	SPEND MY LIFE WITH YOU / ERIC BENET FEAT. TAMIA (WARNER BROS.)
55	47	10	FOR YOUR LOVE / TEVIN CAMPBELL (QWEST/WARNER BROS.)
56	51	7	PLAY AROUND / LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL (QUEEN BEE/UNDEAS/ATLANTIC)
57	43	20	JIGGA WHAT... / JAY Z FEAT. BIG JAZ (ROC-A-FELLA/IDJMG)
58	53	9	PLAYERS HOLIDAY / T.W.D.Y. FEAT. TOO SHORT & MAC MALL (THUMP STREET)
59	54	6	HOW COULD HE HURT YOU / THE TEMPTATIONS (MOTOWN)
60	61	3	WATCH OUT NOW / THE BEATNUTS FEAT. YELLAKLAW (VIOLATOR/RELATIVITY)
61	58	3	COME AROUND / CHANTAY SAVAGE (RCA)
62	64	14	YOU'Z A GANXTA / DJ QUIK (PROFILE/ARISTA)
63	—	1	ALL IN MY GRILL / MISSY ELLIOTT FEAT. BIG BOI & NICOLE (THE GOLD MIND/EASTWEST/EEG)
64	69	8	PARTY IS GOIN' ON OVER HERE / BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)
65	63	9	BREAK ME OFF / MEN OF VIZION (MJJ/WORK/EPIC)
66	59	8	FOLLOW ME NOW / JUVENILE (CASH MONEY/UNIVERSAL)
67	—	1	WE CAN'T BE FRIENDS / DEBORAH COX DUET WITH R.L. FROM NEXT (ARISTA)
68	—	1	SHOULD I / GRENIQUE (MOTOWN)
69	70	3	24-7 / LIBERTY CITY FLA. (NITRA/HARRELL/JIVE)
70	75	2	STAR / CARON WHEELER FEAT. BIZ MARKIE (AIRTIGHT)
71	60	18	GIRLFRIEND/BOYFRIEND / BLACKSTREET WITH JANET (LIL' MAN/INTERSCOPE)
72	71	6	STREET TALKIN' / SLICK RICK FEAT. OUTKAST (DEF JAM/IDJMG)
73	87	11	SOMEBODY LIKE ME / SILKK THE SHOCKER FEAT. MYA (NO LIMIT/PRIORITY)
74	—	1	DOWN, DOWN, DOWN / DJ QUIK FEAT. SUGA FREE, MAUSBERG & AMG (PROFILE/ARISTA)
75	—	1	MEETING IN MY BEDROOM / SILK (ELEKTRA/EEG)

◯ Records with the greatest airplay gains. © 1999 Billboard/BPI Communications

HOT R&B RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	WHEN A WOMAN'S FED UP / R. KELLY (JIVE)
2	3	8	CAN I GET A... / JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA (DEF JAM/IDJMG)
3	4	4	LOVE LIKE THIS / FAITH EVANS (BAD BOY/ARISTA)
4	2	12	TOO CLOSE / NEXT (ARISTA)
5	6	10	DOO WOP (THAT THING) / LAURYN HILL (RUFFHOUSE/COLUMBIA)
6	5	3	YOU GOT ME / THE ROOTS FEAT. ERYKAH BADU (MCA)
7	7	2	THESE ARE THE TIMES / DRU HILL (DEF SOUL/IDJMG)
8	8	8	NOTHING EVEN MATTERS / LAURYN HILL FEAT. D'ANGELO (RUFFHOUSE/COLUMBIA)
9	10	6	NOBODY'S SUPPOSED TO BE HERE / DEBORAH COX (ARISTA)
10	9	2	WHAT'S SO DIFFERENT / GINUWINE (550 MUSIC/EPIC)
11	13	6	THE LOVE WE HAD (STAYS ON MY MIND) / DRU HILL (DEF SOUL/IDJMG)
12	11	13	HOME ALONE / R. KELLY FEATURING KEITH MURRAY (JIVE)
13	15	26	ARE YOU THAT SOMEBODY? / AALIYAH (BLACKGROUND/ATLANTIC)
14	—	1	WHEN I CLOSE MY EYES / SHANICE (LAFACE/ARISTA)
15	12	12	TRIPPIN' / TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
16	—	19	THE FIRST NIGHT / MONICA (ARISTA)
17	—	1	RUFF RYDERS ANTHEM (REMIX) / DJ CLUE FEAT. DMX, JADAKISS, STYLES, DRAG-ON & EVE (ROC-A-FELLA/IDJMG)
18	19	14	SECRET LOVE / KELLY PRICE (T-NECK/DEF SOUL/IDJMG)
19	25	13	ANGEL IN DISGUISE / BRANDY (ATLANTIC)
20	18	15	ROSA PARKS / OUTKAST (LAFACE/ARISTA)
21	—	9	HAVE YOU EVER? / BRANDY (ATLANTIC)
22	16	13	TO ZION / LAURYN HILL FEAT. CARLOS SANTANA (RUFFHOUSE/COLUMBIA)
23	17	3	DA GOODNESS / REDMAN (DEF JAM/IDJMG)
24	24	19	GOTTA BE / JAGGED EDGE (SO SO DEF/COLUMBIA)
25	14	5	ANGEL OF MINE / MONICA (ARISTA)

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

75 24-7 (Kilosheem, ASCAP/Jermaine, ASCAP)
6 808 (R Kelly, BMI/Dotted Line, BMI) WBM
99 ALL I KNOW (Rahzel, BMI/Pete Rock, ASCAP) WBM
42 ALL NIGHT LONG (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL
76 ALL N MY GRILL (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
16 ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Pun, ASCAP/Warner-Tamerlane, BMI/Manuiti L.A., ASCAP) WBM
91 THE ANTHEM (All City, BMI)
11 ANYWHERE (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
84 AUTOMATIC (Drivaby, BMI/Karam's Kid, ASCAP)
48 BABY (Designee, BMI/Dirty Birdy, SESAC/Zomba, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP)
45 BACK THAT AZZ UP (Money Mack, BMI)
57 BEAUTY (North Avenue, ASCAP/Manuiti L.A., ASCAP/Philip Weatherspoon, ASCAP)
87 BETTER DAYS (Sony/ATV Tunes, ASCAP/Strictly TQ Music, ASCAP/Windswept Pacific, ASCAP/Thamadik, ASCAP/Nature's Fynest, ASCAP/QDIII Soundlab, ASCAP/KC 913, ASCAP)
70 BIG MAMA (GO BIG GIRL) (4 TRE', ASCAP/Aminikami, BMI)
15 BILLS, BILLS, BILLS (Shek'em Down, BMI/Hitco, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP) HL
68 BREAKER, BREAKER (Arabian Knight, BMI/PolyGram, ASCAP/Gnoe, ASCAP)
72 BREAK ME OFF (Tallest Tree, ASCAP/WB, ASCAP/Zomba, ASCAP/Kiely, ASCAP)
2 CHANTE'S GOT A MAN (Flyte Tyme, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Chante' 7, BMI/Screen Gems, BMI) HL
63 COME AROUND (Keith Sweat, BMI/EMI April, ASCAP/Taz, BMI) HL
10 DID YOU EVER THINK (Zomba, BMI/R Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Slam U Well, ASCAP/Carnad, BMI) WBM
82 DOWN, DOWN, DOWN (Way 2 Quik, ASCAP/Protoons, ASCAP/Royl Rock, BMI/Sheppard Lane, BMI/Vertical Joynde, ASCAP)
52 EVERYONE FALLS IN LOVE (Shocking Vibes, BMI/Dub Plate, BMI/Tony Kelly, BMI/Songs Of PolyGram Int'l, BMI/Greensleeves)
28 EVERYTHING IS EVERYTHING (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Jermaine, ASCAP) HL
25 EX-FACTOR (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
37 FADED PICTURES (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
74 FOLLOW ME NOW (Money Mack, BMI)
1 FORTUNATE (Zomba, BMI/R.Kelly, BMI) WBM
61 FOR YOUR LOVE (October 12 th, ASCAP/Hitco South, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP)
35 GEORGY PORGY (Hudmar, ASCAP) WBM
58 GET INVOLVED (Tony Toni Tone, ASCAP/PolyGram International, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Warner-Tamerlane, BMI) HL/WBM
53 GET READY (6 th Boro, ASCAP/M. Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Satellite III, ASCAP/Solar, ASCAP/Sony/ATV Tunes, ASCAP)
86 GIRLFRIEND/BOYFRIEND (Donril, ASCAP/Zomba, ASCAP/Siyeeda, ASCAP/Mo Loving, ASCAP/Asjah, ASCAP/TVT, ASCAP/Blondie Rockwell, ASCAP) WBM
60 GUILTY CONSCIENCE (Eight Mile Style, BMI/WB, ASCAP/Ain't Nothing Going On But Funkin, ASCAP/EMI Blackwood, BMI) WBM
3 HAPPILY EVER AFTER (Baby Spike, ASCAP/Gifted Source, ASCAP)
44 HATE ME NOW (Copyright Control/Ill Will, ASCAP/Zomba, ASCAP/Michael Moody's Universe, ASCAP/Jumping Bean, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI) WBM
43 HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshai, ASCAP/EMI April, ASCAP) HL
13 HOLLA HOLLA (TVT, ASCAP/DJ Irv, BMI)
65 HOW COULD HE HURT YOU (Patty-Pat, BMI/Uncle Buddies, ASCAP/Dar Dar, BMI/Tony Kurtis, BMI)
81 I AIN'T THE ONE (Browntown, BMI/Yab Yum, BMI/Sony/ATV Songs, BMI/Music Everyone Craves, BMI/Rondor, BMI/Mandileu, BMI/Chile, BMI)
46 I DON'T WANNA SEE (2000 Watts, ASCAP/WB, ASCAP/Mutha Chapter, ASCAP/Steve Morales, BMI/Million Dollar Steve, BMI/Jumping Bean, BMI)
7 IF YOU HAD MY LOVE (EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI) HL
12 IF YOU (LOVIN' ME) (2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Tom Robi, ASCAP/The Mother Chapter, ASCAP) WBM
68 IF YOU REALLY WANNA KNOW (Slack A.D., ASCAP/Nate Love's, BMI/Baseer, ASCAP/Big Mike, BMI/Tel Tel, BMI/BMG, ASCAP)
41 I'M GOOD AT BEING BAD (EMI April, ASCAP/Flyte Tyme, ASCAP/Ella & Gene's Son's, ASCAP/Grung Girl, ASCAP/U.N.I., ASCAP/Rick's, BMI/Budde, BMI/Sweet Summer Night, ASCAP)
50 IT AIN'T MY FAULT 1 & 2 (Big P, BMI)
49 IT'S ALL ABOUT YOU NOT ABOUT ME (Jungle Fever, BMI/EMI Solvang, BMI/Designa, BMI)
56 IT'S GONNA RAIN (Zomba, BMI/R.Kelly, BMI)
8 IT'S NOT RIGHT BUT IT'S OKAY (EMI Blackwood, BMI/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/MCA, ASCAP/Rodney Jerkins, BMI/LaShawn Daniels, ASCAP) HL/WBM
36 IT'S OVER NOW (Kei 3, ASCAP/WB, ASCAP/Soulfinga, ASCAP/Notting Hill, BMI/Hitco, BMI/Intersect, BMI/DeMone, BMI) WBM
83 I WANT U (Mijac, BMI/Warner-Tamerlane, BMI/Vincent Herbert, ASCAP/June-Bug Alley, ASCAP/BRDB, ASCAP)
38 JAMBOREE (Naughty, ASCAP/WB, ASCAP/Caledia, BMI)
23 JIGGA MY NIGGA (Lil Lu Lu, BMI/Swizz Beatz, ASCAP/Dead Game, ASCAP) HL
86 JIGGA WHAT... (Lil Lu Lu, BMI/EMI Blackwood, BMI/Jazo, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) HL
18 LATELY (Penny Funk, BMI/Seven Summits, BMI/Zovektion, ASCAP/BMG, ASCAP) HL
22 LET ME KNOW (Killer Cam, BMI/Un Rivera, BMI/Warner-Tamerlane, BMI/Figga Six, BMI) WBM
32 LIFE (Zomba, BMI/R Kelly, BMI) WBM
100 LIGHTHOUSE (Saved Children's, BMI)
97 MAKEDA (EMI Blackwood, BMI/Delabel Editions, SARL)
79 MAKE IT HOT (Damon Blackmon, ASCAP)
85 MEETING IN MY BEDROOM (2000 Watts, ASCAP/Mutha Chapter, ASCAP/WB, ASCAP) WBM
21 MY FAVORITE GIRL (Steven A. Jordan, ASCAP/WB, ASCAP/On! God, ASCAP/PolyGram International, ASCAP/C. Israel, ASCAP/Big On Blue, BMI/Warner-Tamerlane, BMI) HL/WBM
69 MY FIRST NIGHT WITH YOU (Sony/ATV Songs, BMI/ECAF, BMI/Realsongs, ASCAP) HL/WBM
39 NANN (First N' Gold, BMI/Trick N' Rick, BMI/Funk So Righteous, BMI)
60 NASTY TRICK (Tefnoise, BMI/Lil' Joe Wein, BMI)
33 NEVER GONNA LET YOU GO (Demis, ASCAP/E2, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI)
5 NO PIGEONS (Sporty, ASCAP/Steal Burg, ASCAP/Commando Brabdo, ASCAP/Safe Cracker, ASCAP/Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP) HL
14 NO SCRUBS (Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP/Windswept Pacific, BMI) HL/WBM
67 ONE MORE TRY (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL
83 ONE-NINE-NINE-NINE (Senseless, BMI/Ted Gram, ASCAP)
77 PARTY IS GOIN' ON OVER HERE (T'Ziah's, BMI/Warner-Tamerlane, BMI/I ma Play Jason, ASCAP)
58 PLAY AROUND (Undeas, BMI/Warner-Tamerlane, BMI/One Shot Deal, SESAC/Harve Pierre, BMI)
47 PLAYERS HOLIDAY (Badass, ASCAP/Zomba, ASCAP/Rag Top, BMI/I Save Em, ASCAP/Strand, BMI/Over Kill, BMI/Golden Withers, ASCAP/Unicheppell, BMI) HL/WBM
68 QUIET STORM (Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG, ASCAP/Sugarhill, BMI/Twenty Nine Black, BMI)
34 SHE'S A BITCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
60 SHOULD I (Jamnbn, BMI/Hollow Thigh, ASCAP/Tribes Of Kedar, ASCAP)
30 SITTING HOME (Dakoda House, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Deric Angelettie, BMI/Blake Karrington, BMI/Windswept Pacific, ASCAP/PolyGram International, ASCAP/Motown, BMI) HL/WBM
51 SO ANXIOUS (WB, ASCAP/Virginia Beach, ASCAP/Herbilicious, ASCAP/Blazalicious, ASCAP/Black Fountain, ASCAP)
69 SOMEBODY LIKE ME (Big P, BMI/Mrs. Scott's, BMI/J Rhone, BMI/Irving, BMI/Ready Ready, ASCAP/Moonwalk, ASCAP/MCA, ASCAP/Unicity, ASCAP)
96 SPENDIN' MONEY (Zomba, BMI/R Kelly, BMI/Ausar, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/The Price Is Right, BMI/MCA, ASCAP) HL/WBM
84 SPEND MY LIFE WITH YOU (India B., BMI/Songs Of PolyGram Int'l, BMI/Putty Tat, BMI/Demontes, BMI/Paradise Forever, BMI)
62 STAR (EMI April, ASCAP/Salaam Remi, ASCAP/T.L.G.P.P.M., PRS/EMI Blackwood, BMI/Unart, BMI/Zomba, BMI)
73 STREET TALKIN' (Slick Rick, BMI/Def, BMI/Bubba Gee, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP)
20 SWEET LADY (Kharatroy, ASCAP/WB, ASCAP/B Black, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP) WBM
24 TELL ME IT'S REAL (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Dooinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
95 THUG MENTALITY (Sat, ASCAP/WB, ASCAP/EMI April, ASCAP)
62 VIVRANT THING (Zomba, ASCAP/Jazz Merchant, ASCAP)
54 WANNA BE A BALLER (Shorbe Man, BMI)
29 WATCH OUT NOW (Psycho Les, ASCAP/6 Deep, ASCAP)
78 WE CAN'T BE FRIENDS (Shep-Shep, ASCAP/Hudson Jordan, ASCAP/Waxen, ASCAP/Famous, ASCAP)
55 WHAT'D YOU COME HERE FOR? (Junkie Funk, BMI/Lean Slates, BMI/Cat Pow, BMI/Tam-Cat, BMI)
26 WHAT'S IT GONNA BE?! (T'Ziah's, BMI/Warner-Tamerlane, BMI/2000 Watts, ASCAP/Toni Robi, ASCAP/WB, ASCAP) WBM
31 WHAT YA WANT (Blondie Rockwell, ASCAP/Dead Game, ASCAP/Swizz Beatz, ASCAP)
4 WHERE MY GIRLS AT? (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
9 WHO DAT (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Rufftown, BMI/Tony Mercedes, ASCAP/Honey From Missouri, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP) HL
17 WILD WILD WEST (Treyball, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/WB, ASCAP/EMI April, ASCAP/Zomba, BMI) HL/WBM
40 YESTERDAY (Jamey Jaz, ASCAP/Windswept Pacific, ASCAP/Shanice 4 You, ASCAP/EMI April, ASCAP/Hitco, BMI)
27 YOU ARE EVERYTHING (Da Ish, ASCAP/Sony/ATV Songs, BMI/Music Everyone Craves, BMI/Urban Warfare, ASCAP/WB, ASCAP) HL
94 YOU WON'T SEE ME TONIGHT (Zomba, ASCAP/Ill Will, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Mass Confusion, ASCAP)
71 YOU'Z A GANXTA (Way 2 Quik, ASCAP/Protoons, ASCAP)
18 YOU (EMI April, ASCAP/Ya Digg, ASCAP/Chrysalis, ASCAP/Ta The Third Power, BMI) HL/WBM

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	47	2	◄ NO. 1 ► NO PIGEONS / SPORTY THIEVZ FEAT. MR. WOODS (RUFFHOUSE/COLUMBIA)
2	1	5	IF YOU HAD MY LOVE / JENNIFER LOPEZ (WORK/EPIC)
3	2	7	FORTUNATE / MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
4	3	7	CHANTE'S GOT A MAN / CHANTE MOORE (SILAS/MCA)
5	6	3	HAPPILY EVER AFTER / CASE (DEF SOUL/IDJMG)
6	4	12	808 / BLAQUE (TRACK MASTERS/COLUMBIA)
7	5	7	WHERE MY GIRLS AT? / 702 (MOTOWN)
8	15	3	IT'S NOT RIGHT BUT IT'S OKAY / WHITNEY HOUSTON (ARISTA)
9	7	11	WHO DAT / JT MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)
10	8	3	LET ME KNOW / CAM'RON (UNTERTAINMENT/EPIC)
11	9	4	DID YOU EVER THINK/HOME ALONE / R. KELLY (JIVE)
12	11	16	HOLLA HOLLA / JA RULE (MURDER INC./DEF JAM/IDJMG)
13	14	5	WATCH OUT NOW / THE BEATNUTS FEAT. YELLAKLAW (VIOLATOR/RELATIVITY)
14	10	15	MY FAVORITE GIRL / DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
15	13	7	I DON'T WANNA SEE / LINK (RELATIVITY)
16	12	16	IF YOU (LOVIN' ME) / SILK (ELEKTRA/EEG)
17	18	17	IT AIN'T MY FAULT 2/SOMEBODY LIKE ME / SILKK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
18	36	3	BABY / BEFORE DARK (RCA)
19	17	13	WHAT'D YOU COME HERE FOR? / TRINA & TAMARA (COLUMBIA)
20	23	13	ONE MORE TRY / DIVINE (PENDULUM/RED ANT)
21	18	10	PLAYERS HOLIDAY / T.W.D.Y. FEAT. TOO SHORT & MAC MALL (THUMP STREET)
22	21	15	MY FIRST NIGHT WITH YOU / MYA (UNIVERSITY/INTERSCOPE)
23	22	8	IT'S OVER NOW / DEBORAH COX (ARISTA)
24	44	2	MAKE IT HOT / DJ S&S FEAT. H.O.T.O.N.E.S. (LETHAL/BLACKHEART/IDJMG)
25	20	18	I STILL BELIEVE/PURE IMAGINATION / MARIAH CAREY FEAT. KRAYZIE BONE & DA BRAT (COLUMBIA)
26	27	21	HEARTBREAK HOTEL / WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
27	24	13	WHEN I CLOSE MY EYES / SHANICE (LAFACE/ARISTA)
28	19	14	WHAT'S IT GONNA BE?! / BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
29	26	11	I WANT U / REEL TIGHT (G-FUNK/RESTLESS)
30	29	6	AUTOMATIC / MC EIHT (HOO BANGIN'/PRIORITY)
31	28	12	ONE-NINE-NINE-NINE / COMMON FEAT. SADAT X (RAWKUS/PRIORITY)
32	31	6	BIG MAMA (GO BIG GIRL) / BLACK DAVE (TRIAD/ROADRUNNER)
33	30	15	ALL NIGHT LONG / FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
34	25	4	BETTER DAYS / TQ (CLOCKWORK/EPIC)
35	32	11	THESE ARE THE TIMES / DRU HILL (DEF SOUL/IDJMG)
36	37	20	FADED PICTURES / CASE & JOE (DEF JAM/IDJMG)
37	35	9	NASTY TRICK / GANGSTA BOO (HYPNOTIZE MINDS/RELATIVITY)
38	34	10	SITTING HOME / TOTAL (BAD BOY/ARISTA)
39	33	20	HARD KNOCK LIFE (GHETTO ANTHEM) / JAY Z (ROC-A-FELLA/IDJMG)
40	48	5	EVERYONE FALLS IN LOVE / TANTO METRO & DEVONTE (PENTHOUSE/VP)
41	41	5	GEORGY PORGY / ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
42	—	1	BREAKER, BREAKER / GZA/GENIUS (WU-TANG/MCA)
43	40	16	I'M NOT READY / KEITH SWEAT (ELEKTRA/EEG)
44	42	5	IF YOU REALLY WANNA KNOW / MARC DORSEY (JIVE)
45	49	6	THE ANTHEM / SWAY & KING TECH FEAT. DJ REVOLUTION (INTERSCOPE)
46	43	3	COME GET IT / DJ HURRICANE (OFF LINE/TVT SOUNDTRAX/TVT)
47	38	13	NO SCRUBS / TLC (LAFACE/ARISTA)
48	—	1	RING MY BELL / INOJ (SO SO DEF/COLUMBIA)
49	56	10	WHAT G'S DO 4 MONEY / LIL' RACHETT FEAT. LV (BIG KID/LIGHTYEAR)
50	51	4	WHAT WE BE BOUT / MOZAE (SAGESTONE)
51	39	6	LIGHTHOUSE / NEW DIRECTION (MYRRH/WORD/EPIC)
52	46	25	MORE FREAKY TALES / TOO SHORT (SHORT/JIVE)
53	—	1	LIFE'S A SCHEME / BUDDHA MONK (EDEL AMERICA)
54	45	22	WOOF / SNOOP DOGG FEAT. MYSTIKAL AND FIEND (NO LIMIT/PRIORITY)
55	58	3	MOVE / LOKO FEATURING SAMMY SAM (BIG DOMP)
56	—	1	PLAY AROUND / LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL (QUEEN BEE/UNDEAS/ATLANTIC)
57	50	9	BOUNCE, ROCK, SKATE, ROLL / BABY DC FEATURING IMAJIN (SHORT/JIVE)
58	52	22	ANGEL OF MINE / MONICA (ARISTA)
59	54	3	GET'EM / INTOXICATED FEAT. SAMMY SAM, BABY D, B REAL & BEEZLE (BIG DOMP)
60	63	3	ANYWHERE / 112 FEATURING LIL'Z (BAD BOY/ARISTA)
61	—	3	COLD FEET / 40 K CREW (FRANCIS)
62	71	2	DOCK OF THE BAY / THE WHORIDAS (HEAVY HEADELICIOUS VINYL/TVT)
63	67	17	PHO. (PLAYA HATA DEGREE) / TONY O FEAT. KEVIN GARDNER & REDWINE (EPICUREAN)
64	—	1	PERFECT MAN / NASTYBOY KLICK FEAT. ANGELINA (UPSTAIRS)
65	75	9	SHE'S A BITCH / MISSY ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
66	—	1	MEMPHIS BLEEK IS... / MEMPHIS BLEEK (ROC-A-FELLA/IDJMG)
67	57	16	RESPIRATION / MOS DEF & TALIB KWELI ARE BLACK STAR FEAT. COMMON (RAWKUS/PRIORITY)
68	59	24	WHO LET THE DOGS OUT? / CHUCK SMOOTH (WINGSPAN)
69	72	10	QUIET STORM / MOBB DEEP (LOUD)
70	60	39	NOBODY'S SUPPOSED TO BE HERE / DEBORAH COX (ARISTA)
71	53	18	NANN / TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)
72	—	1	F.A.Y.B.A.N. / SCREWBALL (TOMMY BOY)
73	86	16	WE BE PUTTIN' IT DOWN / BAD AZZ FEAT. SNOOP DOGG (DOGGY STYLE/PRIORITY)
74	—	47	THROW YO HOOD UP / MR. MONEY LOC FEAT. ABOVE THE LAW (LOC N UP)
75	62	16	STAND UP / CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH (UNTERTAINMENT/EPIC)

◯ Records with the greatest sales gains. © 1999 Billboard/BPI Communications and SoundScan, Inc.

Billboard HOT R&B SINGLES & TRACKS™

JUNE 26, 1999

COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	16	FORTUNATE ● R KELLY (R KELLY)	MAXWELL 7 weeks at No. 1 (C) (D) ROCK LAND/INTERSCOPE 79135/COLUMBIA †	1
2	2	2	12	CHANTE'S GOT A MAN ★ J AM... (... HARRIS ... LEWIS C MOORE G JACKSON)	CHANTE MOORE (C) (D) SILAS 55544/MCA †	2
(3)	4	7	15	HAPPILY EVER AFTER ★ C HENDERSON (C WOODARD C HENDERSON)	CASE (C) (D) (T) DEF SOUL 566954/IDJMG †	3
4	3	3	11	WHERE MY GIRLS AT? ● M ELLIOTT (M ELLIOTT ... E SEAT)	702 (C) (D) (T) MOTOWN 860891 †	3
				Greatest Gainer/Sales		
(5)	24	26	8	NO PIGEONS SPORTY THIEVZ (... K HOWELLS ... M BRYAN K BRIGGS K BURGESS T COTTLE)	SPORTY THIEVZ FEATURING MR. WOODS (C) (D) (T) RUFFHOUSE 79...COLUMBIA †	5
6	5	4	13	BOB ● R KELLY POKE & TONE (R KELLY N REED)	BLAQUE (C) (D) (T) (V) (X) TRACK MASTERS 78857/COLUMBIA †	4
7	6	6	7	IF YOU HAD MY LOVE ▲ R JERKINS (R JERKINS L DANIELS C ROONEY F JERKINS III)	JENNIFER LOPEZ (C) (D) (T) (V) (X) WORK 79163/EPIC †	6
(8)	13	14	23	IT'S NOT RIGHT BUT IT'S OKAY ☆ R JERKINS (R JERKINS F JERKINS III L DANIELS I PHILLIPS T ESTES)	WHITNEY HOUSTON (C) (D) (T) (X) ARISTA 13681 †	8
3	7	5	15	WHO DAT ★ C STEWART (C STEWART JT MONEY T JOHNSTON TAB D DAVIS)	JT MONEY FEATURING SOLE (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	2
10	8	8	25	DID YOU EVER THINK ★ R KELLY POKE & TONE (R KELLY ... MAYFIELD ... OLIVER S BARNES)	R. KELLY (T) (X) JIVE 42604* †	3
11	10	12	20	ANYWHERE ★ D JONES (D JONES ... KEITH Q PARKER M SCANDRICK L MAXWELL Z COPELAND JR J BOYD)	112 FEATURING LIL'Z (T) BAD BOY 79214/ARISTA †	3
12	5	5	21	IF YOU (LOVIN' ME) ● DELITE K DICKERSON (K DICKERSON A ROBERSON L BROWDER,D ALLAMBY)	SILK (C) (D) (T) (X) ELEKTRA 64072/EEG †	7
12	12	12	15	HOLLA HOLLA ★ TAI GOTTI (J ATKINS,T GREEN I LORENZO)	JA RULE (M) (T) (X) MURDER INC/DEF JAM 566959*/IDJMG †	12
14	11	12	15	NO SCRUBS ● SHE'KSPERE (K BRIGGS,K BURGESS,T COTTLE)	TLC (C) (D) (T) LAFACE 24385/ARISTA †	7
				Greatest Gainer/Airplay		
(15)	27	15	6	BILLS, BILLS, BILLS SHE'KSPERE (K BURGESS B KNOWLES K ROWLAND L LUCKETT K BRIGGS)	DESTINY'S CHILD COLUMBIA ALBUM CUT †	15
(16)	16	29	12	ALMOST DOESN'T COUNT F JERKINS (G ROCHE S PEIKEN G ROCHE)	BRANDY ATLANTIC ALBUM CUT †	16
(17)	12	15	5	WILD WILD WEST R FUSARI (W SMITH S WONDER M DEWESE)	WILL SMITH FEATURING DRU HILL & KOOL MO DEE OVERBROOK/INTERSCOPE/COLUMBIA SOUNDTRACK CUT †	12
12	15	15	29	YOU ★ C ROLAND (C ROLAND J POWELL)	JESSE POWELL (C) (D) (V) SILAS 55500/MCA †	7
(19)	22	28	12	LATELY D ALLEN (T GIBSON D ALLEN)	TYRESE RCA ALBUM CUT †	30
20	15	21	32	SWEET LADY THE CHARACTERS (C AUSTIN T TAYLOR C FARRAR)	TYRESE RCA ALBUM CUT †	3
21	31	21	21	MY FAVORITE GIRL ★ S JORDAN (S JORDAN D HOLLISTER T TUMPIN M KINCHEN)	DAVE HOLLISTER (C) (D) DEF SQUAD 59019/DREAMWORKS †	15
(22)	21	21	3	LET ME KNOW ★ D BRANCH (C GILES D BRANCH J PEARSON)	CAM'RON (C) (D) (T) UNTERTAINMENT 79170/EPIC †	32
(23)	15	47	7	JIGGA MY NIGGA SWIZZ BEATS (S CARTER K DEAN)	JAY-Z RUFF RYDERS ALBUM CUT/INTERSCOPE	23
(24)	28	15	5	TELL ME IT'S REAL J HAILEY R BENNETT (J HAILEY R BENNETT)	K-CI & JOJO MCA ALBUM CUT †	12
28	20	22	33	EX-FACTOR L HILL (L HILL ... BERGMAN M BERGMAN M HAMLISCH R DIGGS D COLES G GRICE C WOODS)	LAURYN HILL (V) RUFFHOUSE ALBUM CUT/COLUMBIA †	7
25	15	15	22	WHAT'S IT GONNA BE?! ● DELITE (T SMITH D ALLAMBY A ROBERSON)	BUSTA RHYMES FEATURING JANET (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	3
(27)	31	21	12	YOU ARE EVERYTHING ★ SISQO DUTCH (M ANDREWS R COUSINS)	DRU HILL (T) (V) DEF SOUL 562021*/IDJMG †	27
(28)	29	31	7	EVERYTHING IS EVERYTHING L HILL J POYSER (L HILL J NEWTON)	LAURYN HILL RUFFHOUSE ALBUM CUT/COLUMBIA	28
(29)	31	31	5	WATCH OUT NOW ★ THE BEATNUTS (L FERNANDEZ J TINEO)	THE BEATNUTS FEATURING YELLAKLAW (C) (D) (T) VIOLATOR 1795/RELATIVITY †	28
86	21	12	47	SITTING HOME ★ ... D ANGELETTIE ... KNIGHT ... PIERRE (J KNIGHT D ANGELETTIE D BLAKE K WHITEHEAD E JOHNSON)	TOTAL (T) (X) BAD BOY 79... /ARISTA †	15
(31)	86	51	7	WHAT YA WANT SWIZZ BEATS (K DEAN E JEFFRIES)	EVE & NOKIO RUFF RYDERS ALBUM CUT/INTERSCOPE †	31
12	25	21	21	LIFE R KELLY (R KELLY)	K-CI & JOJO ROCK LAND/MCA SOUNDTRACK CUT/INTERSCOPE †	30
(33)	12	53	7	NEVER GONNA LET YOU GO BABYFACE D THOMAS (D THOMAS BABYFACE)	FAITH EVANS BAD BOY ALBUM CUT/ARISTA †	33
34	34	30	12	SHE'S A BITCH ★ TIMBALAND (M ELLIOTT T MOSLEY)	MISSY "MISDEMEANOR" ELLIOTT (T) THE GOLD MIND/EASTWEST 63751*/EEG †	30
30	20	21	22	GEORGY PORGY ★ SOMETHING FOR THE PEOPLE (D F PAICH)	ERIC BENET FEATURING FAITH EVANS (X) WARNER BROS. 44612* †	15
15	21	21	14	IT'S OVER NOW ★ KAYGEE (K GIST T STINSON-JACKSON A JACKSON D GRIFFIN)	DEBORAH COX (T) (X) ARISTA 13656* †	29
31	39	30	15	FADED PICTURES ★ JOE (J THOMAS J THOMPSON)	CASE & JOE (C) (D) DEF JAM 566494/IDJMG †	3
(38)	12	12	5	JAMBOREE NAUGHTY BY NATURE (K GIST V BROWN A CRISS B GOLSON)	NAUGHTY BY NATURE FEATURING ZHANE ARISTA ALBUM CUT †	30
30	33	12	29	NANN ★ RIGHTEOUS FUNK BOOGIE (T A DUGGINS)	TRICK DADDY FEATURING TRINA (C) (D) (T) SLIP-N-SLIDE 24.../WARLOCK †	28
(40)	44	12	8	YESTERDAY JAMEY JAZ (J JAZ S WILSON S WATSON)	SHANICE LAFACE ALBUM CUT/ARISTA †	40
41	41	12	12	I'M GOOD AT BEING BAD ... T TOLBERT T WATKINS L LOPEZ M L MARTIN G MORODER P BELLOTTE)	TLC LAFACE ALBUM CUT/ARISTA	41
42	40	27	27	ALL NIGHT LONG ★ ... (... LAWRENCE S COMBS S CRAWFORD T RUSSAW ...)	FAITH EVANS FEATURING PUFF DADDY ... BAD BOY 79.../ARISTA †	3
36	12	33	31	HEARTBREAK HOTEL ▲ SOULSHOCK KARLIN (C SCHACK K KARLIN T SAVAGE)	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (C) (D) (T) (X) ARISTA 13619 †	3
36	33	29	14	HATE ME NOW ★ PRETTY BOY D-MOET POKE & TONE (G MARCHAND,N JONES A MOODY)	NAS FEATURING PUFF DADDY (T) (V) COLUMBIA 79070* †	14
(45)	86	69	5	BACK THAT AZZ UP M FRESH (JUVENILE M FRESH LIL WAYNE)	JUVENILE FEATURING MANNY FRESH & LIL' WAYNE CASH MONEY ALBUM CUT/UNIVERSAL	45
46	15	15	7	I DON'T WANNA SEE ★ DELITE S MORALES (D ALLAMBY L BROWDER S MORALES)	LINK (C) (D) RELATIVITY 1763 †	47
47	15	33	14	PLAYERS HOLIDAY ★ ANT BANKS (A BANKS A PORTAY T SHAW K DIXSON J ROCKER B WITHERS S SCARBOROUGH)	T.W.D.Y. FEATURING TOO SHORT & MAC MALL (C) (D) (T) THUMP STREET 2265 †	33
(48)	86	86	4	BABY ★ SHEKSPERE (BRIGGS STEWART TAB TURMAN)	BEFORE DARK (C) (D) RCA 65761 †	86
(48)	51	54	7	IT'S ALL ABOUT YOU NOT ABOUT ME SOULSHOCK KARLIN (C SCHACK KARLIN HEAVYNN)	TRACIE SPENCER CAPITOL ALBUM CUT †	47
50	48	34	42	IT AIN'T MY FAULT 1 & 2 ★ CRAIG B (SILKK THE SHOCKER MYSTIKAL)	SILKK THE SHOCKER FEATURING MYSTIKAL (C) (D) (T) NO LIMIT 53471/PRIORITY †	5
(51)	76	—	2	SO ANXIOUS TIMBALAND (L DOUGLASS T MOSLEY S GARRETT B BUSH)	GINUWINE 550 MUSIC ALBUM CUT/EPIC †	51
(52)	57	59	7	EVERYONE FALLS IN LOVE ★ D GERMAIN (W PASSLEY,M WOLFE)	TANTO METRO & DEVONTE (C) (T) (X) PENTHOUSE 6278*/VP †	52
53	50	52	6	GET READY A HEARD S COMBS T RILEY (A HEARD M BETHA N SYLVERS C SYLVERS D MEYERS)	MASE FEATURING BLACKSTREET BAD BOY ALBUM CUT/ARISTA †	50
(54)	55	60	6	WANNA BE A BALLER GRIM (LIL' TROY BIG T YUNGSTA FAT PAT LIL' WILL,HAWK)	LIL' TROY FEAT. YUNGSTA, FAT PAT, LIL' WILL, HAWK, BIG T SHORT STOP/REPUBLIC ALBUM CUT/UNIVERSAL	54
55	46	24	16	WHAT'D YOU COME HERE FOR? ★ SAUCE (SAUCE,A SLATES T POWELL T POWELL)	TRINA & TAMARA (C) (D) (T) (X) COLUMBIA 79... †	14
56	58	64	5	IT'S GONNA RAIN R KELLY (R KELLY)	KELLY PRICE ROCK LAND SOUNDTRACK CUT/INTERSCOPE	56
57	53	63	12	BEAUTY G ROCHE NOKIO THE N TITY (T RUFFIN G ROCHE,P WEATHERSPOON)	DRU HILL DEF SOUL ALBUM CUT/IDJMG	53
58	59	58	7	PLAY AROUND ★ BINK DOGG (... HARELL K JONES J FISHER H PIERRE)	LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL (T) QUEEN BEE/UNDEAS 84483*/ATLANTIC	52
59	56	43	18	GET INVOLVED ★ R SAADIQ Q TIP (R SAADIQ Q TIP K GAMBLE,L HUFF G MCFADDEN,J WHITEHEAD)	RAPHAEL SAADIQ & Q-TIP (T) HOLLYWOOD 66009* †	21
(60)	64	76	4	GUILTY CONSCIENCE ☆ DR DRE (M MATHERS DR DRE)	EMINEM FEATURING DR. DRE (T) WEB/AFTERMATH ALBUM CUT/INTERSCOPE †	60
61	54	57	10	FOR YOUR LOVE STEVIE J (S CHAMBERS S JORDAN)	TEVIN CAMPBELL QWEST ALBUM CUT/WARNER BROS. †	54
(62)	82	—	2	VIVRANT THING Q-TIP (K FAREED)	Q-TIP VIOLATOR/DEF JAM ALBUM CUT/IDJMG	62
(63)	63	71	3	COME AROUND K SWEAT (K SWEAT J FLOWERS A CAGE)	CHANTAY SAVAGE RCA ALBUM CUT †	63
(64)	68	87	4	SPEND MY LIFE WITH YOU E BENET G NASH JR (E BENET G NASH JR ,D POSEY)	ERIC BENET FEATURING TAMIA WARNER BROS. ALBUM CUT †	64
65	61	66	6	HOW COULD HE HURT YOU R GARRETT R RIDEOUT (R GARRETT R RIDEOUT D ALDRIDGE T KURTIS)	THE TEMPTATIONS MOTOWN ALBUM CUT †	61
66	52	44	20	JIGGA WHAT... ★ TIMBALAND (S CARTER J BURKS T MOSLEY)	JAY-Z FEATURING BIG JAZ (T) ROC-A-FELLA (B/W MONEY, CASH, HOES)/IDJMG †	23
67	67	61	19	ONE MORE TRY ★ DENZIL FOSTER T MCELROY (G MICHAEL)	DIVINE (C) (D) PENDULUM 15330/RED ANT †	13
68	62	56	9	IF YOU REALLY WANNA KNOW ★ M SEAL (M SEAL N CLEMENS ... STRAIGHT M CLEMENS)	MARC DORSEY (C) (D) (T) JIVE 42564 †	56
69	65	62	16	MY FIRST NIGHT WITH YOU ★ R WAKE (BABYFACE D WARREN)	MYA (C) (D) (V) (X) UNIVERSITY 97049/INTERSCOPE †	28
(70)	72	75	5	BIG MAMA (GO BIG GIRL) ★ G COATS (... WILLIAMS)	BLACK DAVE (C) (M) (T) (X) TRIAD 7170*/ROADRUNNER †	70
71	77	80	14	YOU'Z A GANXTA DJ QUIK (DJ QUIK)	DJ QUIK PROFILE ALBUM CUT/ARISTA	59
72	69	70	11	BREAK ME OFF J THOMAS (J THOMAS J THOMPSON)	MEN OF VIZION MJJ/WORK SOUNDTRACK CUT/EPIC †	69
73	75	65	10	STREET TALKIN' ★ J PHA (R WALTERS,A PATTON,A BENJAMIN,P ALEXANDER)	SLICK RICK FEATURING OUTKAST (T) DEF JAM 870763*/IDJMG	65
74	70	72	8	FOLLOW ME NOW M FRESH (T GRAY)	JUVENILE CASH MONEY ALBUM CUT/UNIVERSAL †	63
				Hot Shot Debut		
(75)	NEW ▶		1	ALL N MY GRILL TIMBALAND M ELLIOTT (M ELLIOTT T MOSLEY)	MISSY "MISDEMEANOR" ELLIOTT FEAT. BIG BOI OF OUTKAST & NICOLE THE GOLD MIND/EASTWEST ALBUM CUT/EEG	76
(76)	79	82	3	24-7 V NOBLES (R PUGH V NOBLES T NEWTON)	LIBERTY CITY FLA. NITRA/HARRELL ALBUM CUT/JIVE †	75
77	83	84	9	PARTY IS GOIN' ON OVER HERE DJ SCRATCH (T SMITH G SPIVEY)	BUSTA RHYMES FLIPMODE/ELEKTRA ALBUM CUT/EEG †	72
(78)	NEW ▶		1	WE CAN'T BE FRIENDS A CRAWFORD PROFESSOR FUNK (S CRAWFORD,J RUSSELL)	DEBORAH COX DUET WITH R.L. FROM NEXT ARISTA ALBUM CUT	78
(79)	95	—	2	MAKE IT HOT ★ GREASE (S STEPNEY D COHIL,F JONES,D BLACKMON)	DJ S&S FEATURING H.O.T.O.N.E.S. (C) (D) (T) LETHAL/BLACKHEART 37170/IDJMG †	79
(80)	NEW ▶		1	SHOULD I G ISAAC (G HARPER G ISAAC)	GRENIQUE MOTOWN ALBUM CUT †	80
(81)	85	90	3	I AIN'T THE ONE ★ JON JOHN DUTCH (J ROBINSON,R CUSIN,J ELIAS T GREY)	PROFYLE FEATURING JUVENILE (T) MOTOWN 56...* †	81
(82)	90	91	3	STAR ★ S REMI E LLEKTRIK C WHEELER (S REMI C WHEELER,B CONTI T SHAW)	CARON WHEELER FEATURING BIZ MARKIE (T) AIRTIGHT 8001*	82
83	80	77	11	I WANT U ★ V HERBERT ... (... STEWART V HERBERT R FUSARI B TORRENCE R LONG D JOHNSON R RICE)	REEL TIGHT (C) (D) (X) G-FUNK .../RESTLESS †	38
84	87	83	6	AUTOMATIC ★ F NASSAR,JULIO G (A TYLER F NASSAR)	MC EIHT (C) (D) (T) HOO BANGIN 53480/PRIORITY †	62
(85)	NEW ▶		1	MEETING IN MY BEDROOM DELITE (D ALLAMBY L BROWDER)	SILK ELEKTRA ALBUM CUT/EEG †	85
86	73	67	18	GIRLFRIEND/BOYFRIEND ★ LIL' MAN (T RILEY J CULLIER C LOVING J ATKINS,E JEFFRIES)	BLACKSTREET WITH JANET (T) LIL' MAN 95043*/INTERSCOPE †	17
87	71	79	4	BETTER DAYS ★ B EVANS T ANDERSON M MOSLEY TQ (T QUAITES B EVANS T ANDERSON)	TQ (C) (D) CLOCKWORK 79158/EPIC †	71
(88)	NEW ▶		1	BREAKER, BREAKER ☆ ARABIAN KNIGHT (G GRICE S ANSARI)	GZA/GENIUS (T) WU-TANG 55.../MCA †	88
89	74	55	11	SOMEBODY LIKE ME ★ THE WHOLE ... (SILKK THE SHOCKER J HAYNES,J RHONE,M RILEY)	SILKK THE SHOCKER FEATURING MYA (C) (D) (T) NO LIMIT (B/W IT AIN'T MY FAULT 2)/PRIORITY †	43
90	81	74	9	NASTY TRICK ★ ...	GANGSTA BOO ... HYPNOTIZE MINDS ... †	53
(91)	94	—	2	THE ANTHEM ★ KING TECH ... (... TEK NONE M MATHERS,XZIBIT P MUNCH ... G RAP JAYO FELONY)	SWAY & KING TECH FEATURING DJ REVOLUTION ... INTERSCOPE 97054 †	91
(92)	NEW ▶		1	DOWN, DOWN, DOWN DJ QUIK (DJ QUIK SUGA FREE MAUSBERG,AMG)	DJ QUIK FEAT. SUGA FREE, MAUSBERG & AMG PROFILE ALBUM CUT/ARISTA †	92
93	86	85	11	ONE-NINE-NINE-NINE ★ HI-TEK (L LYNN ...)	COMMON FEATURING SADAT X (C) (D) (T) RAWKUS 53474/PRIORITY †	41
94	91	93	7	YOU WON'T SEE ME TONIGHT TIMBALAND (N JONES T MOSLEY M ELLIOTT)	NAS FEATURING AALIYAH COLUMBIA ALBUM CUT	80
95	92	95	15	THUG MENTALITY ★ M SEIFERT (A HENDERSON M SEIFERT)	KRAYZIE BONE (T) MO THUGS/RUTHLESS 1.../RELATIVITY †	47
96	84	89	4	SPENDIN' MONEY S COMBS R LAWRENCE,STEVIE J (R KELLY,R LAWRENCE S COMBS S JORDAN K PRICE D ROMANI T WILLOUGHBY)	R. KELLY JIVE ALBUM CUT	84
97	88	68	15	MAKEDA M BELKHIR LES NUBIANS (C LIA FAUSSART,H FAUSSART M BELKHIR)	LES NUBIANS OMTOWN/HIGHER OCTAVE ALBUM CUT/VIRGIN †	48
98	96	94	11	QUIET STORM ★ HAVOC (A JOHNSON K MUCHITA,M GLOVER,S ROBINSON)	MOBB DEEP (T) LOUD 65718* †	71
99	89	81	3	ALL I KNOW ★ P ROCK (RAHZEL,M BROWN)	RAHZEL (T) MCA 55543* †	81
100	93	92	6	LIGHTHOUSE ★ K BRANTLEY (R GRAY J GRAY)	NEW DIRECTION (D) MYRRH/WORD .../EPIC †	75

◯ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ☆ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability.

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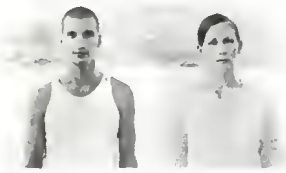
Lamb Jumps Over Genre Barriers With Island Def Jam's 'Fear'

Dance TRAX

by Michael Paoletta

EAR PARCEL: Some artists create music that's easily pigeonholed, while others don't. U.K. duo **Lamb** definitely falls in the latter category.

"We like to mix things up," explains keyboardist/songwriter **Andrew Barlow**, who along with



LAMB

singer/songwriter **Louise Rhodes**, is Lamb. "In fact, when we're in the studio, we don't like to think about what we're doing musically. We like to just let it flow."

Adds Rhodes, "We like to make music that is timeless, that is not related to a specific period in musical history, that is not solely connected to one style of music. That would so boring. Why would we even bother?" Indeed.

On its 2-year-old eponymous debut, Lamb concocted an experimental trip-hop landscape that was infiltrated with drum'n'bass atmospherics and ethereal vocals. Tracks like "Cotton Wool," "Trans Fatty Acid," "Lusty," and "Gorecki" continue to astound. Well, the uncompromising and commanding journey continues on "Fear Of Fours," the Manchester, England-based duo's follow-up.

In the U.S., Island Def Jam will release the album July 27. Fontana/Mercury, the label to which Lamb is signed in the U.K., issued the album May 17.

According to **Livia Tortella**, product manager at Island Def Jam, "Fear Of Fours" will initially be released in the U.S. in a limited-edition format, with a bonus disc of hard-to-find remixes (the **Global Communications** mix of "Gorecki," the **Filia Brezilia** mix of "Cotton Wool," and the **Kruder & Dorfmeister** mix of "Trans Fatty Acid," among others).

On "Fear Of Fours," tracks like "Little Things," "All In Your Hands," "Bonfire," "Fly," and the set's first single, "B Line," bristle with jazz-infused drum'n'bass beats, cinematic strings, electronic soul-isms, and African rhythms.

Both Barlow and Rhodes, whose songs are published by Warner/Chappell Music Ltd., credit **A Guy Called Gerald** as a major influence.

"Fear Of Fours"—a title that refers to the duo's fear of dance music formulas, specifically four-to-the-floor tracks—arrives after 18 months of continuous touring, Barlow's side project (**Hipoptimist**), and Rhodes' pregnancy, all of which greatly affected the outcome of "Fear Of Fours."

Says Barlow, "After months of touring and playing in front of different crowds, we saw what works and what doesn't, which definitely altered the sound of the new album. The touring really strengthened and increased our confidence as a band."

Now, figure in Rhodes' pregnant state during the entire nine months it took to record the album.

"I'm always emotionally intense, but I was even more so when I was pregnant," Rhodes says. "You know, you've got all these mad hormones and endorphins running around your body. It's like being on drugs for nine months. Plus, you have a small creature growing inside you. It's totally natural and bizarre at the same time.

"Also," she adds, "for the first album, I was so green. That was my virgin voice. Touring strengthened my voice. And when you have a child your physiology changes, which naturally changes your voice. I mean, your diaphragm stretches, and that's the powerhouse of your voice."

All this said, don't be surprised by the new ebony shadings in Rhodes' voice. Gone are her references to **Beth Gibbons** (of **Portishead**) and **Alanis Morissette**. In their place are nods to **Billie Holiday** and **Nicolette**.

LOVELACE

Lamb is in the midst of a two-month tour of Europe and the U.K. In August, the pair will play select Lilith Fair dates, including Canandaigua, N.Y., on Aug. 1; Mansfield, Mass., on Aug. 3; Hartford, Conn., on Aug. 4; and Wantagh, N.Y., on Aug. 6. Tortella says Lamb will follow these introductory dates with a North American club tour beginning in mid-September.

LOST IN MUSIC: King Street Sounds recording artist **Kimara Lovelace**, who deftly worked us in years past with "Circles" and "When Can Our Love Begin," delivers her strongest jam yet with "I Love You More." Scheduled for release July 7, the houser penned and produced by **Roland Clark** finds the singer sounding more confident than ever, especially on Clark's Original Urban Soul mix and **Bobby D'Ambrosio's** delicious club mix. And speaking of Lovelace, where is that long-promised debut album? We're still waiting . . .

Since January, we've been hearing talk of possible **Thunderpuss 2000** remixes of **Taylor Dayne's** "Naked Without You," the title track from

(Continued on page 34)

Photogenic Birthday Boys. On a recent Sunday evening at New York's Life club, the weekly Boys Life party celebrated the birthdays of three of clubland's staunchest supporters: DJ/producer Peter Rauhofer, DJ Mike Cruz, and Nervous Records A&R director Kevin Williams. Pictured in the club's VIP room, from left, are Rauhofer, Williams, and Cruz.

With 'This Is It,' Aspiring 'Diva' Celeda Debuts

BY CRAIG ROSEBERRY

NEW YORK—With the July 27 release of Celeda's debut album, "This Is It," on MCA-distributed Twisted America Records, the husky-voiced singer is poised to be the latest "diva" of dance music. But unlike many posers and wannabes in the world of club music, Celeda is not larger than life but rather very real and tangible.

For "This Is It," Celeda collaborated with some of clubland's finest producers, including Cevin Fisher, E-Smoove, Maurice Joshua, Mike Dunn, Peter Rauhofer (aka Club 69), and Danny Tenaglia.

When it came time to write the songs' lyrics, Celeda simply looked at her own life. The result is 14 uncompromising tales that deal with universal topics like self-love, self-worth, acceptance, and tolerance.

Celeda's songs are published by Definitely Drag/Hey Amigo Music/MCA Music Publishing, a division of Universal Studios Inc. (ASCAP).

"This Is It" features the singer's current underground club hit, "Be Yourself," as well as her 2-year-old cult classic "Messin' With My Mind." Additionally, the album includes "Music Is The Answer," which originally appeared on Tenaglia's "Tourism" album. (Celeda was the featured vocalist on the track.)

Born and raised on Chicago's South Side, Celeda is no stranger to music. "I started singing in church when I was 7 years old," she says. "And I sang louder than all of the other children. Before I knew what was happening, I was put in the adult choir. Needless to say, I haven't shut my mouth since!"

However, it wasn't until Celeda discovered disco music in the late '70s that she began to set her sights on dance music.

Celeda proudly says that her disco upbringing was encouraged by DJ/remixer Frankie Knuckles, who

CELEDA

at the time was manning the turntables at such revered underground clubs as the Warehouse and the Power Plant.

She also notes that disco singer Sylvester had a dramatic impact on her life.

"I saw this beautiful man on 'American Bandstand,' " she fondly recalls. "He was all done up, looking gorgeous, wearing an outrageously flamboyant outfit. This was such a shock to me, but I realized that this was him. This was no show. He lived as a transvestite and was happy and successful. Basically, he was accepted. You couldn't deny his amazing talent. He wrote great songs and had a flawless falsetto. I was in awe."

Not only did witnessing Sylvester help Celeda come to terms with her own gay identity; it also paved the way for her to finally live her life permanently as a transvestite. Celeda legally changed her name to Victoria Sharpe.

According to Rob DiStefano, label manager of Twisted America, there were some initial concerns about how to properly and effectively market Celeda without causing controversy.

"We were not certain how she wanted to be perceived—either as a man, a man in drag, or as a woman," admits DiStefano. "But we quickly realized that she had nothing to hide. Celeda is very spirited, positive, and forthcoming about her life and who she is. Therefore, she is our best marketing asset."

DiStefano says the label has promoted the singer "through the normal channels, focusing on heavy club play and club support and building her career from the underground up. Now, we'll secure press and retail awareness without any gimmicks. We need to keep it real—just like Celeda herself."

At the moment, Celeda, who is managed/booked by Vickie Markusic of Chicago-based Vincent Markusic & Associates, is preparing for a summer tour of select clubs throughout the U.S.

"Right now, I'm just going with the flow," says Celeda, laughing. "My life has been one interesting roller coaster ride. Honey, life is so unexpected! I'm just so thankful because I've finally reached a place where I am happy and satisfied. This album is a reflection of that. Trust me, I won't be going away anytime soon."

Billboard HOT Dance Breakouts

JUNE 26, 1999

CLUB PLAY

1. **BAILAMOS** ENRIQUE IGLESIAS INTERSCOPE
2. **FREAK IT** STUDIO 45 NERVOUS
3. **BE YOURSELF** CELEDA TWISTED
4. **VERY IMPORTANT PEOPLE** GUS GUS WARNER BROS
5. **BEAUTIFUL STRANGER** MADONNA MAVERICK

MAXI-SINGLES SALES

1. **A WOMAN'S GOT THE POWER** JENNIFER HOLLIDAY UNIVERSAL
2. **SING IT BACK** MOLOKO F 111
3. **BELLY ROLL** D & G KORE INTERHIT
4. **FAR ABOVE THE CLOUDS** MIKE OLDFIELD KINETIC
5. **TELL ME** RIVERA & TRATTNER NERVOUS

Breakouts: Titles with future chart potential, based on club play or sales reported this week

Billboard dms99

DANCE MUSIC SUMMIT

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charlotte

love inc.

duane harden

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- Amber
- Caleda
- Charlotte
- Kim English
- Duane Harden
- Steve "Silk" Hurley
- June Joseph
- Love Inc.
- Kimara Lovelace
- Mucho Macho
- Soul Dhamma
- Candi Staton
- Byron Stingily
- Oliver Stumm
- Superchumbo
- Judy Torres

Confirmed Panelists

- Frankie Blue, Andy Shane, Jeff Z., WKTU New York
- Rob DiStefano, Twisted America Records
- Hosh Gurell, Arista Records
- Matt Jagger, Ministry of Sound UK
- Michael McDavid, Groovilicious/ Strictly Rhythm
- Thunderpuss 2000 Chris Cox & Barry Harris

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Billboard® HOT DANCE MUSIC™

JUNE 26, 1999

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	7	**BIG LOVE** SUBLIMINAL 18/STRICTLY RHYTHM † 3 weeks at No. 1	PETE HELLER
2	2	6	7	**UNTIL WE MEET AGAIN** MOTOWN 156266/UNIVERSAL	DIANA ROSS
3	4	12	5	**SING IT BACK** ECHO/F-111 44687/WARNER BROS. †	MOLOKO
4	7	11	7	**SHARE THE LOVE** ARISTA PROMO	ANDREA MARTIN
5	10	19	5	**LIVIN' LA VIDA LOCA** C2 79153/COLUMBIA †	RICKY MARTIN
6	3	2	11	**SEXUAL (LI DA DI)** TOMMY BOY 374	AMBER
7	5	8	9	**TESTIFY** EPIC PROMO †	M PEOPLE
8	13	17	8	**JUST DOIN' WHAT WE LOVE** CHAMPION 333	CAROLE SYLVAN
9	12	13	8	**LET THE JOY RISE** INTERHIT 54035/PRIORITY	ABIGAIL
10	16	22	6	**ONE MORE CHANCE** H.O.L.A. 341084	ANGEL CLIVILLES
11	15	20	7	**STOP & PANIC** MOONSHINE 86458 †	CIRRUS
12	19	29	5	**FEEL GOOD** RAW NERVE 1008	SUSSEX HOUSE
13	8	4	10	**ALL NIGHT LONG** BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
14	28	37	3	**WHAT YOU NEED** STRICTLY RHYTHM 12570 †	POWERHOUSE FEATURING DUANE HAROEN
15	26	36	4	**COME** LOGIC 65679	MARTHA WASH
16	20	31	4	**9PM (TILL I COME)** RADIKAL 99004	ATB
17	6	3	11	**LET IT RAIN** JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HAROING
18	24	30	5	**WE ARE IN THE DARK** JELLYBEAN 2551	PLASMIC HONEY
19	34	43	3	**HOLO ON** SUBLIMINAL 013/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
20	14	9	13	**GOT TO DANCE DISCO** GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
21	33	40	3	**FEELING FOR YOU** ASTRALWERKS 6263/CAROLINE	CASSIUS
22	9	5	11	**GOT THE GROOVE** GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
23	32	38	4	**GOOD TO BE ALIVE** HIGHER GROUND 79183/COLUMBIA	DJ RAP
24	17	15	8	**SHOW ME LOVE '99** 4 PLAY PROMO	ROBIN S.
				Power Pick	
25	43	—	2	**REO ALERT** ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
26	11	7	11	**UNSPEAKABLE JOY** NERVOUS 20358	KIM ENGLISH
27	22	18	10	**MARIA** LOGIC 78040/BEYOND †	BLONDIE
28	18	10	11	**TEARDROPS** FRESH IMPORT †	LOVESTATION
29	25	27	6	**PEOPLE GET DOWN** GROOVILICIOUS 077/STRICTLY RHYTHM	SCAPE
30	23	24	9	**WANNA GIVE IT UP** AFTERHOURS 112/UC	RALPHI ROSARIO WITH LINDA CLIFFORD
31	38	45	3	**BRING MY FAMILY BACK** CHEEKY PROMO/ARISTA	FAITHLESS
32	39	46	3	**BOOM, BOOM, BOOM, BOOM!!** GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
33	46	—	2	**I WILL GO WITH YOU (CON TE PARTIRO)** EPIC 79202	DONNA SUMMER
34	45	—	2	**SOMEDAY** NERVOUS 20361	CHARLOTTE
35	27	26	7	**MY FIRST NIGHT WITH YOU** UNIVERSITY 97059/INTERSCOPE †	MYA
36	29	23	9	**IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER** JIVE 42594 †	THE TAMPERER FEAT. MAYA DAYS
37	21	21	11	**SHE WANTS YOU** VIRGIN 38658 †	BILLIE
38	44	49	3	**YOU'RE A SUPERSTAR** LOGIC 67011 †	LOVE INC.
39	36	25	5	**MY HOUSE** CUTTING 436	68 BEATS
40	36	14	12	**IT'S OVER NOW** ARISTA 13656 †	DEBORAH COX
41	36	36	5	**GIVE IT TO YOU** INTERSCOPE 97052 †	JORDAN KNIGHT
42	37	28	5	**MOVE MANIA** CONTAGIOUS 0001	SASH! FEATURING SHANNON
43	42	42	4	**FEEL MY DRUMS** TOMMY BOY SILVER LABEL 379/TOMMY BOY	SAL DANO
44	47	—	2	**AFRIKA** METROPOLITAN UNDERGROUND 100/METROPOLITAN	PLASMIC HONEY
45	43	39	6	**WORK** JELLYBEAN 2548	C&R PROJECT
				Hot Shot Debut	
46	NEW▶		1	**MOMENTS** GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEATURING MYNDY K.
47	40	34	8	**THE SOUND** VINYL SOUL 101/MUSIC PLANT	TERRY HUNTER
48	NEW▶		5	**FACEPLANT** ELEMENTREE/F-111 44667/REPRISE	VIDEODRONE
49	31	16	14	**WHEN I GROW UP** ALMO SOUNDS PROMO/INTERSCOPE †	GARBAGE
50	NEW▶		4	**FEEL IT...DANCE!** CUTTING 441	TRAUMA FEATURING WILLIE NINJA

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1/Greatest Gainer	
1	3	—	2	**IF YOU HAD MY LOVE** (T) (X) WORK 79164/EPIC † 1 week at No. 1	JENNIFER LOPEZ
2	1	1	8	**LIVIN' LA VIDA LOCA** (M) (T) (X) C2 79153/COLUMBIA †	RICKY MARTIN
3	2	2	4	**IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU** (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
4	4	3	31	**BELIEVE** (T) (X) WARNER BROS. 44576 †	CHER
5	5	4	19	**BLUE MONDAY** (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
6	8	7	28	**WE LIKE TO PARTY!** (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
7	7	6	6	**STRONG ENOUGH** (T) (X) WARNER BROS. 44644 †	CHER
8	6	5	7	**IT'S OVER NOW** (T) (X) ARISTA 13656 †	DEBORAH COX
9	10	10	5	**SEXUAL (LI DA DI)** (T) (X) TOMMY BOY 374	AMBER
10	9	9	16	**PRAISE YOU** (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
11	11	8	5	**GEORGY PORGY** (X) WARNER BROS. 44612 †	ERIC BENET FEATURING FAITH EVANS
12	13	11	8	**GIVE IT TO YOU** (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
13	12	—	2	**HEY BOY HEY GIRL** (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN	THE CHEMICAL BROTHERS
14	14	13	47	**THE ROCKAFELLER SKANK** (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
15	15	12	13	**MARIA** (T) (X) LOGIC 78040/BEYOND †	BLONDIE
16	16	14	15	**NOTHING REALLY MATTERS** (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
17	18	16	38	**MUSIC SOUNDS BETTER WITH YOU** (X) ROULE 38561/VIRGIN †	STAROUST
18	20	19	25	**SKIN** (T) (X) NERVOUS 20356 †	CHARLOTTE
19	17	—	2	**CANNED HEAT** (T) (X) WORK 79162/EPIC †	JAMIROQUAI
20	19	15	56	**THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98)** (T) (X) COLUMBIA 78932 †	RICKY MARTIN
21	24	21	55	**PUSSY** (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
22	21	18	19	**I STILL BELIEVE** (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
23	22	31	11	**UNSPEAKABLE JOY** (T) (X) NERVOUS 20358	KIM ENGLISH
				Hot Shot Debut	
24	NEW▶		1	**NO SCRUBS** (T) (X) STREETBEAT 050	TOO LOVELY & CUTE
25	25	32	17	**BOOY** (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
26	30	30	3	**ROLLERCOASTER** (T) (X) EPIC 79180 †	B*WITCHED
27	NEW▶		1	**RING MY BELL** (T) (X) SO SO DEF 79155/COLUMBIA †	INOJ
28	28	24	29	**UP & DOWN** (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
29	27	22	21	**ALL I HAVE TO GIVE** (T) (X) JIVE 42563 †	BACKSTREET BOYS
30	34	29	16	**JACKIE'S STRENGTH** (T) (X) ATLANTIC 84442/AG †	TORI AMOS
31	26	—	2	**BE YOURSELF** (T) (X) TWISTED 55548/MCA	CELEDA
32	35	23	23	**C'EST LA VIE** (T) (X) EPIC 79085 †	B*WITCHED
33	23	17	42	**SUAVEMENTE** (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
34	45	41	19	**WHEN I'M GONE** (T) (X) ROBBINS 72034	ROCKELL
35	31	26	9	**MY FIRST NIGHT WITH YOU** (X) UNIVERSITY 97059/INTERSCOPE †	MYA
36	37	25	4	**STAR WARS THEME** (T) (X) BULLETPROOF 38662/VIRGIN	INTERSTELLAR FORCE
37	32	27	5	**WINDOWLICKER** (X) WARP 35007/SIRE †	APHEX TWIN
38	29	20	21	**HEARTBREAK HOTEL** (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
39	39	37	45	**DO IT AGAIN/MEN BEAT THEIR MEN** (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
40	43	—	6	**DREAMING** (T) (X) TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
41	36	34	7	**IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER** (T) (X) JIVE 42594	THE TAMPERER FEAT. MAYA DAYS
42	49	28	4	**COME** (T) (X) LOGIC 65679	MARTHA WASH
43	39	39	21	**TAINTED LOVE** (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
44	42	39	57	**THE BOY IS MINE** (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
45	44	43	5	**MOMENTS/ECSTASY (TAKE YOUR SHIRTS OFF)** (T) (X) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. MYNDY K.
46	50	42	51	**RAY OF LIGHT** (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
47	42	39	60	**MY ALL/FLY AWAY (BUTTERFLY REPRISE)** (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY
48	38	—	14	**BEACHBALL** (T) (X) ULTRA 016 †	NALIN & KANE
49	49	36	4	**GIRLS ON FILM (REMIX)** (T) (X) CAPITOL 58771 †	DURAN DURAN
50	RE-ENTRY		14	**SOMEONE TO HOLD** (T) (X) H.O.L.A. 341062	VERONICA

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

DANCE TRAX

(Continued from page 32)

the singer's new album. Well, they've arrived. On June 15, Neptune/River North Records mailed promotional copies to club DJs—and we'd be lying if we said it wasn't worth the wait. Fans of Thunderpuss 2000's additional production on **Billie Myers'** "Kiss The Rain" will, no doubt, immediately embrace this one. A commercial release is planned for mid-July.

Also bearing the seal of approval from Thunderpuss 2000 (**Chris Cox** and **Barry Harris**) is **Jennifer Holliday's** "A Woman's Got The Power," which the pair produced. Not since her salad days singing "No-Frills Love" has the singer injected this much sass into a club-ready anthem. Culled from Lifetime Music/Universal's dance-infused compilation "Breaking Through," scheduled for release June 29, the song was issued June 8 as a commercial 12-inch single. Welcome back, Ms. Holliday!

As **Destiny's Child's** delicious "Bills, Bills, Bills" ascends the Hot R&B Singles & Tracks chart, clubland is getting treated to some equally tasty restructurings, courtesy of house pioneer **Maurice Joshua**, who also remixed the group's "Illusions." With the Xclusive Livegig and Xclusive dub, Joshua continues his winning streak of superbly re-tweaking a diva-flavored R&B track into a peak house jam, out on Columbia on Tuesday (22).

And while we have Joshua on the mind, you should know that he recently remixed **Mary J. Blige's** remake of **First Choice's** disco classic "Let No Man Put Asunder." Unfortunately, MCA hasn't decided whether it will include Joshua's incredibly faithful mix on the singer's forthcoming album—or simply go with the version provided by the song's original producer, **Malik Pendleton**. Our fingers are crossed that MCA and Blige truly hear the fierceness inherent in Joshua's vision.

Finally, Arista Records has released the highly coveted **Hex Hector** club mix of **Whitney Houston's** "I Will Always Love You," albeit without much fanfare. It appears as a bonus cut on the maxi-CD single of "It's Not Right But It's Okay." With this—and his Retro-Future mix of **Deborah Cox's** "It's Over Now"—Hector is surely embarking on a new phase of his career, one that's as musically rich as it is beat-wise.

Platinum Takes A Minute To Reintroduce Oak Ridge Boys

BY DEBORAH EVANS PRICE

NASHVILLE—Got a minute? That's all it takes to listen to the Oak Ridge Boys' new single on Platinum Nashville. The label has shipped a 60-second version of "Baby When Your Heart Breaks Down" that includes an a cappella opening, a verse, a chorus, a key change, and another chorus. The full version of the tune is included on their July 27 Platinum debut, "Voices."

The new album is the Oaks' first studio album since 1992's "The Long Haul" on RCA and their first project with William Lee Golden since 1986. Tenor Joe Bonsall says the group is enthusiastic about its new association with Platinum. "We've been out here pounding away, singing our songs. William Lee's return to the group 3½ years ago gave us a big kick. The [TNN] show 'Live From Las Vegas' gave us another big kick," says Bonsall.

"It's better to not be with a record label than to be with one that either doesn't want you or doesn't know how to deal with you. We've been patient and hoping that somewhere along the line someone would have the vision to give the Oak Ridge Boys an opportunity to go in the studio and record some new music."

Bonsall says in many ways the group has come full circle. Not only is Golden back with the group, but the Oaks have also reunited with other key players in past successes. "In the last couple years Jim Halsey began managing us again," he says. "Then Platinum Records comes along, and we get to reunite with [producer] Ron Chancey. Ron had always been [the] fifth Oak Ridge Boy. I'm a believer when things really feel right, it means they are right."

Before he and fellow Oaks Richard

THE OAK RIDGE BOYS

Sterban, Duane Allen, and Golden went in to record, Bonsall says they searched extensively for great songs. and he credits Allen with leading the quest. The result is a strong batch of material from top Nashville songwriters, among them Gary Burr, Mike Reid, Roger Murrah, Skip Ewing, Mark D. Sanders, Bob DiPiero, Michael McDonald, Dennis Linde, and Jim Photoglo.

"We went on an incredible campaign enlisting the greatest songwriters in this town," he says. "We really started to dig, and we found 11 great songs. We recorded them, and most of the musicians we used were guys that have played for us over the years."

Halsey came up with the idea of taking a one-minute single to country radio. "Most everybody has a minute," says Halsey. "They may not have 3½ minutes, but they've got a minute, and a lot of times radio could use that minute song before news, after news, or before weather or sports. We've got the perfect minute song. Not every song would work, but this one does."

Platinum Nashville senior VP/GM George Collier says the song is so short that promotion staffers can play it over the phone to music directors. "They can take the time while our people are on the phone with them to listen to it," he says.

Collier says the single also lends itself well to such campaigns as contests asking listeners, "What's the best thing you've ever done in a minute?" or shopping contests along the lines of "What can you buy in a minute?"

> ***'I'm a believer when things really feel right, it means they are right'***
>
> **– JOE BONSALL –**

The campaign has received wide press coverage and has earned the group a slot on the Aug. 4 edition of "The Donny & Marie Show," during which they will perform next to a giant stopwatch.

Bonsall is hoping that interest will translate to country radio. "I'm hoping radio will play this thing and give us a chance. It's not a gimmicky song. It's a doggone good record. The track is great. The song is great, and Kix Brooks [of Brooks & Dunn, who wrote it] and us go back a long way. He wrote 'Bobbie Sue.' We kept the boy from starving."

Bonsall hopes radio programmers will be intrigued enough to check out the rest of the album. "It may open the door to some more of those really good songs we have on that album," Bonsall says. "There's some great uptempo stuff like 'Deep In Louisiana' and 'Ain't No Short Way Home.' There's some fabulous songs like 'New Orleans,' 'Old Hearts,' and 'I'll Still Be Waiting.' "

Bonsall recently visited WXTU in Philadelphia during a stop in his hometown. "It's a great song. It deserves a shot," says WXTU PD Ken Johnson of the single. He hasn't heard the entire album yet but anticipates a strong project.

"They've got connections to good writers. They know how to get good material. Most importantly, these are guys who have had hit songs in the past. They know what a hit sounds like. They know how to choose good material. They've sold a few million albums over the years because they know how to select good material.

"These are folks with a proven track record who are still out there entertaining audiences and are still, for my money, one of the most exciting live acts you'll see anywhere."

Collier says the label is putting on a "full court press" at retail that will include posters, flats, and other point-of-purchase materials utilizing the "Got a minute?" theme. (The single was pressed to look like a stopwatch.) A 60-second video is in the works. The label will provide albums for "win it before you can buy it" contests at radio.

According to Halsey, there are other things on the Oaks' agenda. He has managed the Oaks for 25 years (with the exception of a few years during the mid '90s, which he spent developing and teaching a music-business program at Oklahoma City University before moving to Oklahoma State University, where his class now gets hands-on experience in managing the Oaks). Halsey says when he began working with the group again in 1996, he had a "50-point plan," and they have already accomplished half the goals, including the record deal and television show. Future projects include a Broadway play.

Buddha Brings Back Two Of Waylon's Best; 'Encyclopedia' Wins Best-Book Laurels

Nashville Scene

by Chet Flippo

ON THE RECORD: Buddha Records is to be commended for its current reissue series. Besides bringing back such classics as **Harry Nilsson's** "Pussy Cats" and **Captain Beefheart's** "Safe As Milk" and "The Mirror Man Sessions," the label has just reissued two of **Waylon Jennings'** finest albums.

"Honky Tonk Heroes," released in 1973, found Jennings leading the artistic revolution on Music Row, honing his new outlaw sound. He produced himself and used his road band in the studio—which at the time were practices unheard of in Nashville. He also cut nine **Billy Joe Shaver** songs on that album, introducing the world to one of the most original songwriters ever. Two more Shaver songs, "Slow Rollin' Low" and "You Ask Me To," are added as bonus tracks.

The other album, 1967's "Love Of the Common People," shows Jennings beginning to develop a musical identity, recording a **Beatles** song as well as tracks by **Johnny Cash** and **Harlan Howard**. One of two bonus tracks here is the never-before-released Jennings version of the **Red Lane** song "Walk On Out Of My Mind." The album also has highly complimentary liner notes by the late **Tex Ritter**. Buddha is distributed by BMG.

ON THE ROW: At the recent International Country Music Conference (ICMC), held at Belmont University June 4-5, "The Encyclopedia Of Country Music" was named best country music book of the year. The book, compiled by the staff of the Country Music Hall of Fame and Museum, was published by Oxford University Press.

The ICMC, a convention of country music scholars, is expanding. It had a varied two-day program, at which I was honored to be the keynote speaker. A number of papers were presented, dealing with country music's history and the contemporary scene. Some well-known scholars present included **Nolan Porterfield, Charles K. Wolfe, Ivan Tribe,** and **Don Cusic.**

And, speaking of the Country Music Hall of Fame, its groundbreaking ceremonies June 17 were an extravaganza. Tennessee governor **Don Sundquist** and Nashville mayor **Phil Bredesen** presided over the affair, which began with **Chet Atkins** leading a procession of marching guitarists from the Ryman Auditorium to the site of the new hall. **Randy Scruggs** served as musical director with performances by **Vince Gill, Bryan White,** and **Kathy Mattea.**

Hall of Fame members attending included **Earl Scruggs, Brenda Lee, Kitty Wells, Roy Horton, Bud Wendell,** and **Jo Walker-Meador.** Artists taking part included **Chad Austin, Mandy Barnett, Matraca Berg, Kenny Chesney, Mark Collie, Steve Cropper, Ricky Lynn Gregg, Eric Heatherly, David Kersh, Shane McAnally, Lila McCann, Shane Minor, Dan Seals, Jason Sellers, the Wilkinsons, Mark Wills,** and **Sheb Wooley.**

PEOPLE: **Marty Stuart** has an exhibition of his photographs at Nashville's Cheekwood Museum of Art through June 27. The pictures are of musicians and music fans. Stuart also headlined the International Fan Club Organization show June 13 at the Ryman Auditorium. Appearing with Stuart at the Fan Fair show were **Danni Leigh, Trini Triggs, Victoria Shaw,** and **Janie Fricke.**

Although Fan Fair hasn't had an actual concert of international artists since 1989, a local producer and musician organized one to take place during Fan Fair week. **Argyle Bell** put together the Nashville International Music Fest, held from June 14-19 at the Seanachie Irish Pub & Restaurant downtown. A number of artists from Japan, the U.K., Australia, Ireland, Canada, and Brazil performed during the week. Also appearing were several artists with large international followings, such as **George Hamilton IV** and **George Hamilton V.**

Bonnie Owens makes a rare Nashville club appearance when she plays Friday (25) at the Sutler. **Mike Ireland** will open the show . . . **Don Ho** was a big hit when he made his first Grand Ole Opry appearance June 12. Noting that the steel guitar originated in Hawaii, Ho observed that his Hawaiian music wasn't that different from country music.

Dixie Chicks' Little Feat. Dixie Chicks lead singer Natalie Maines was in Nashville's Ocean Way Studio to cut "Can't Hurry Love" for the movie "Runaway Bride," with Peter Asher producing, when she ran into Little Feat's Billy Payne and Richie Hayward, who were recording with Bob Seger. Maines reminded them that Dixie Chicks took their name from Little Feat's song "Dixie Chicken." Shown, from left, are Payne, Asher, Craig "Frosty" Frost, Maines, Seger, Chris Campbell, and Hayward.

Billboard HOT COUNTRY™ SINGLES & TRACKS

JUNE 26, 1999

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	16	WRITE THIS DOWN (2 weeks at No. 1) T BROWN,G STRAIT (D HUNT,K M ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	1
2	2	2	49	PLEASE REMEMBER ME B GALLIMORE,J STROUD,T MCGRAW (R CROWELL,W JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	2
3	6	6	12	WHATEVER YOU SAY P WORLEY,M MCBRIDE (T MARTIN,E HILL)	MARTINA MCBRIDE (V) RCA 65730 †	3
2	3	3	49	TWO TEARDROPS S WARINER (B ANDERSON,S WARINER)	STEVE WARINER (V) CAPITOL 58767 †	2
5	6	6	12	AMAZED D HUFF (M GREEN,A MAYO,C LINDSEY)	LONESTAR (V) BNA 65755 †	2
6	11	12	9	LESSON IN LEAVIN' B GALLIMORE,T MCGRAW (R GOODRUM,B MAHER)	JO DEE MESSINA CURB ALBUM CUT	6
7	7	8	13	TONIGHT THE HEARTACHE'S ON ME P WORLEY,B CHANCEY (M A FRANCIS,J MACRAE,B MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT	7
8	4	4	17	MAN! I FEEL LIKE A WOMAN! R J LANGE (S TWAIN,R J LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	4
9	9	10	22	WITH YOU M SPIRO (M HENDRIX,R L BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	9
10	10	11	15	ONE HONEST HEART D MALLOY,R MCENTIRE (D MALLOY,F J MYERS,G BAKER)	REBA (V) MCA NASHVILLE 72094	10
11	12	14	9	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D COOK,ALABAMA (C STURKEN,E ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	11
12	6	5	29	YOU WON'T EVER BE LONELY D MALLOY,J G SMITH (A GRIGGS,B JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	2
13	14	15	16	A NIGHT TO REMEMBER D COOK,L WILSON (M T BARNES,T W HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	13
14	19	20	18	LITTLE GOOD-BYES D HUFF (K OSBORN,J DEERE,K GREENBERG)	SHEDAISY (C) (D) (V) LYRIC STREET 64025 †	14
15	15	17	14	HELLO L.O.V.E. G FUNDIS (J STEELE,D WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	15
				AIRPOWER		
16	20	24	16	SINGLE WHITE FEMALE T BROWN,B CANNON,N WILSON (S SMITH,C D JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	16
17	16	18	19	SHE'S ALWAYS RIGHT D JOHNSON,C WALKER (P BARNHART,E HILL,R MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	16
				AIRPOWER		
18	21	25	9	CRAZY LITTLE THING CALLED LOVE P ANDERSON (F MERCURY)	DWIGHT YOAKAM REPRISE ALBUM CUT †	18
19	13	7	22	ANYONE ELSE P WORLEY,B J WALKER JR.,C RAYE (R FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	4
20	18	16	29	HOW FOREVER FEELS B CANNON,N WILSON (W MOBLEY,T MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
21	17	13	23	WISH YOU WERE HERE C CHAMBERLAIN (S EWING,B ANDERSON,D MOORE)	MARK WILLS (V) MERCURY 566764	1
22	26	31	8	THE SECRET OF LIFE B GALLIMORE,F HILL (G PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	22
23	25	28	20	WHO NEEDS PICTURES F ROGERS (B PAISLEY,C DUBOIS,F ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	23
24	27	30	11	YOU HAD ME FROM HELLO B CANNON,N WILSON (K CHESNEY,S EWING)	KENNY CHESNEY (V) BNA 65745	24
25	24	26	16	SLAVE TO THE HABIT D HUFF (KOSTAS,T KEITH,C CANNON)	SHANE MINOR (C) (D) (V) MERCURY 870818 †	24
26	29	32	11	THE GREATEST B MAHER (D SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	26
27	32	33	10	THIS HEARTACHE NEVER SLEEPS M WRIGHT (D BURGESS,T JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	27
28	33	36	8	I'LL STILL LOVE YOU MORE T BROWN,T YEARWOOD (D WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	28
29	40	56	5	LITTLE MAN K STEGALL (A JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	29
30	22	19	17	STRANGER IN MY MIRROR J STROUD,B GALLIMORE,R TRAVIS (S EWING,K WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	16
31	39	39	12	ALMOST HOME M C CARPENTER,B CHANCEY (M C CARPENTER,B N CHAPMAN,A ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	31
32	36	38	13	FOOL, I'M A WOMAN N WILSON,B CANNON (S EVANS,M BERG)	SARA EVANS (V) RCA 65744 †	32
33	35	40	14	I KNOW HOW THE RIVER FEELS M D CLUTE,DIAMOND RIO (S D JONES,A POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	33
34	42	47	5	MY KIND OF WOMAN/MY KIND OF MAN T BROWN (V GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 †	34
35	28	21	18	MAYBE NOT TONIGHT K STEGALL (K STEGALL,D HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	17
36	47	60	4	(NOW YOU SEE ME) NOW YOU DON'T M WRIGHT (T LANE,D LEE,J BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 72111	36
37	43	43	10	MAKE UP IN LOVE W WILSON,D STONE (D ORTON,T RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	37
38	34	34	20	HILLBILLY SHOES J SCAIFE (M GEIGER,W MULLIS,B TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	13
39	49	44	6	CHOICES K STEGALL (B YATES,M CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	49
40	41	2	6	YOU'VE GOT A WAY R J LANGE (S TWAIN,R J LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	40
41	49	50	6	LIGHTNING DOES THE WORK N WILSON,B CANNON (C BROCK,J HADLEY,K GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	41
42	41	42	12	GIVE MY HEART TO YOU J KELTON,K STEGALL (W ALDRIDGE,B DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	41
43	49	49	6	SHE WANTS TO ROCK C FARREN (B WARREN,B WARREN,R STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	43
44	50	49	6	NEVER BEEN KISSED E SEAY,W RAMBEAUX (S AUSTIN,G BARNHILL,W RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	41
45	56	57	4	LONELY AND GONE J SCAIFE (G CROWE,D GIBSON,B MCCORVEY)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	45
46	38	35	13	ANGELS WORKING OVERTIME D CARTER,C FARREN (M DULANEY,M DUNN)	DEANA CARTER (V) CAPITOL 58774 †	35
47	52	55	5	UNSUNG HERO K STEGALL (T ARENA,D TYSON,D MCTAGGART)	TERRI CLARK (V) MERCURY 172114	47
48	48	49	11	THAT'S THE TRUTH C FARREN (P BRANDT,C FARREN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	48
49	51	51	11	SOMEONE ELSE'S TURN TO CRY J TAYLOR (C TENNISON,J ROBINSON)	CHALEE TENNISON (C) (D) ASYLUM 64044 †	49
50	44	41	9	SOUTH OF SANTA FE D COOK,K BROOKS,R DUNN (K BROOKS,P NELSON,L BOONE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13144 †	41
51	65	—	2	SHE'S IN LOVE C CHAMBERLAIN (K STEGALL,D HILL)	MARK WILLS (V) MERCURY 566746 †	51
52	54	58	5	YOU'RE LUCKY I LOVE YOU L GORDY JR. (N THRASHER,M CANNON-GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT †	52
53	58	61	4	HER P MCMAKIN,A TIPPIN (J STEELE,C WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	53
54	53	52	9	WATCHING MY BABY NOT COMING BACK D COOK (D BALL,B PAISLEY)	DAVID BALL (C) (D) (V) WARNER BROS. 16982 †	47
55	62	—	4	I'M IN LOVE WITH HER M A MILLER,M MCANALLY (C CANNON,A SHAMBLIN)	SAWYER BROWN CURB ALBUM CUT	55
56	57	59	6	FROM YOUR KNEES B J WALKER JR. (K SATCHER)	MATT KING ATLANTIC ALBUM CUT	56
57	63	62	3	THE GIRLS OF SUMMER K LEHNING (B CARMICHAEL,R BOUDREAUX)	NEAL MCCOY ATLANTIC ALBUM CUT	57
58	60	71	3	THIS TIME P WORLEY (G KENNEDY,P MADERIA,W OWSLEY)	SHANA PETRONE EPIC ALBUM CUT †	58
59	66	66	3	TROUBLE IS A WOMAN S HENDRICKS (T JOHNSON,D MALLOY,K WILLIAMS)	JULIE REEVES VIRGIN ALBUM CUT †	59
60	59	65	3	ONE IN A MILLION B J WALKER JR. (A ROBOFF,B N CHAPMAN)	MINDY MCCREADY BNA ALBUM CUT	59
61	55	53	10	SEVEN BRIDGES ROAD R CHANCEY (S YOUNG)	RICOCHET COLUMBIA ALBUM CUT †	48
62	69	—	2	YOU'RE STILL BEAUTIFUL TO ME B WHITE,D GEORGE (R J LANGE,B ADAMS)	BRYAN WHITE ASYLUM ALBUM CUT †	62
				HOT SHOT DEBUT		
63	NEW ▶		1	HOME IN MY HEART (NORTH CAROLINA) R CROWELL (R CROWELL,C CHURCH)	CLAUDIA CHURCH REPRISE ALBUM CUT †	63
64	67	68	4	LET 'ER RIP P WORLEY,B CHANCEY (B CRAIN,S RAMOS)	DIXIE CHICKS MONUMENT ALBUM CUT	64
65	72	—	2	BANG BANG BANG L GORDY JR.,S FISHELL,J LEO (A ANDERSON,C WISEMAN)	THE NITTY GRITTY DIRT BAND DREAMWORKS ALBUM CUT †	52
66	70	64	7	LIFE IS A HIGHWAY T BRUCE (T COCHRANE)	CHRIS LEDOUX CAPITOL ALBUM CUT †	64
67	71	63	16	SOMETHIN' 'BOUT A SUNDAY R E ORRALL,J LEO (C WISEMAN,T NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	45
68	NEW ▶		1	SURE FEELS REAL GOOD R E ORRALL,J LEO (M PETERSON,G PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	68
69	NEW ▶		1	ALBUQUERQUE J SLATE (J LAUDERDALE,S SEEKELL)	SONS OF THE DESERT EPIC ALBUM CUT	69
70	NEW ▶		1	LOVE IS FOR GIVING M SPIRO (R E ORRALL,D TYSON)	JOHN BERRY LYRIC STREET ALBUM CUT	70
71	73	72	15	SUNDOWN L YOUNG,B CHANCEY (G LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	59
72	NEW ▶		1	SHE THINKS MY TRACTOR'S SEXY B CANNON,N WILSON (JIM COLLINS,P OVERSTREET)	KENNY CHESNEY BNA ALBUM CUT	72
73	NEW ▶		1	ALL THINGS CONSIDERED R THOMAS,J LEO,R L ORRALL (T HUNT)	YANKEE GREY MONUMENT ALBUM CUT	73
74	68	70	14	BOY OH BOY T HASELDEN,R ZAVITSON,D JOHNSON (S WILKINSON,A WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE †	50
75	NEW ▶		1	ANGELS DON'T FLY K LEHNING (J FOUNTAIN,W WEBB)	JAMES PROSSER WARNER BROS. ALBUM CUT	75

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

Billboard Top Country Singles Sales™

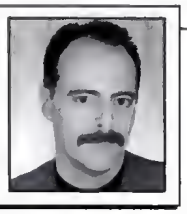
JUNE 26, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	4	THAT DON'T IMPRESS ME MUCH MERCURY 172118 (4 weeks at No. 1)	SHANIA TWAIN
2	2	2	12	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
3	3	3	5	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	4	5	17	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
5	5	4	11	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
6	6	7	10	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
7	7	6	15	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
8	14	18	5	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
9	9	9	13	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
10	8	8	18	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
11	10	16	13	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
12	11	10	34	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
13	12	11	9	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
14	13	13	106	HOW DO I LIVE ▲[3] CURB 73022	LEANN RIMES
15	15	14	19	DRIVE ME WILD CURB 73075	SAWYER BROWN
16	21	21	3	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK
17	16	15	32	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
18	17	17	23	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
19	19	19	28	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
20	22	23	7	BOY OH BOY GIANT 16896/WARNER BROS	THE WILKINSONS
21	18	12	17	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
22	20	20	21	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
23	23	22	39	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
24	25	—	2	SLAVE TO THE HABIT MERCURY 870818	SHANE MINOR
25	RE-ENTRY		25	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 1999, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

FAST LANES AND COUNTRY ROADS: With new airplay at 56 monitored stations, **Alan Jackson's** "Little Man" (Arista Nashville) gains an astounding 845 plays and shoots 40-29 in its fifth week on Hot Country Singles & Tracks. A sobering essay on the changing face of small towns across America, Jackson's song has been on the chart fewer weeks than any title in the top 30.

"[Little Man] was an early favorite with listeners in our market," says **Chris O'Kelley**, PD at WWGR Fort Myers, Fla. "It's not as if the song's appeal is limited to small towns, either. With almost everything in the world consolidating, getting bigger and bigger, this is a song that virtually everyone can relate to," says O'Kelley. With 188 total plays, WWGR is the overall airplay leader to date, followed closely by crosstown competitor WCKT, which has aired "Little Man" 107 times.

Stations logging new airplay this week include KEEY Minneapolis, WIL St. Louis, and WPOC Baltimore. Jackson's videoclip for "Little Man" was shot near Nashville in tiny Lascassas, Tenn., and has aired 97 times on CMT. The clip also logs 45 plays on the Great American Country channel.

Not since **Moe Bandy's** 1988 "Americana" has such a theme had top 10 impact on our radio chart. Oddly enough, that song (which rose to No. 8) suggested "that a stone's throw from the fast lane, America is still safe and sound." What a difference 11 years makes.

BLAZE OF GLORY: "This guy has nine lives," says **Kenny Rogers'** exuberant co-manager **Ken Kragen** in response to Rogers' Greatest Gainer crowning on Top Country Albums, as "She Rides Wild Horses" gains 2,500 scans to jump 9-7.

The increase is prompted by "The Greatest," Rogers' best showing on Hot Country Singles & Tracks in seven years, says **Jim Mazza**, president of Dreamcatcher Entertainment. That track gains 105 plays and moves 29-26 on the radio chart.

"This is really the point [on the chart] where you find that you've either got a good song or a real hit," says Mazza. "We have Father's Day promotions in place with all the mass merchants, and Kenny is playing many of the major-league ballparks, too."

"The Greatest" is airing on 140 monitored signals with heavy airplay (more than 35 spins) detected at KEEY Minneapolis, KMPS Seattle, and KUZZ Bakersfield, Calif.

"She Rides Wild Horses" is Rogers' highest-charting album of new material since "What About Me" rose to No. 9 on the country list in the March 2, 1985, Billboard.

AIR LINES: Effective this issue, we revise the formula for Airpower status on Hot Country Singles & Tracks. Under the new rule, Airpower titles are those that appear in the top 20 on Broadcast Data Systems' airplay and audience charts for the first time, with an increase in both audience and detections. Previously, Airpower was awarded to songs that reached 2,700 plays on our detection chart for the first time.

TNN/Music City News Awards Salute McCoy, Hill

BY CHET FLIPPO

NASHVILLE—Neal McCoy repeated as entertainer of the year and Faith Hill continued her winning ways as the TNN/Music City News Awards show kicked off a week of Fan Fair activities.

Hill, who swept the recent Academy of Country Music Awards show, won five trophies at the ceremony, televised live on TNN from the Nashville Arena June 14. She took honors for female artist, single and video (both for "This Kiss"), song and vocal collaboration (both for "Just To Hear You Say That You Love Me," with her husband, Tim McGraw). Hill and McGraw shared the song award with Diane Warren; the trophy goes to both the artist and writer.

Other winners were Tim McGraw, male artist; Brooks & Dunn, vocal duo/group; Dixie Chicks, vocal band and female star of tomorrow; George Strait, album ("One Step At A Time"); and Michael Peterson, male star of tomorrow.

HILL

In one curiosity, family group the Wilkinsons was nominated for the male star of tomorrow despite including one female. The reason? There is no group of tomorrow category.

Industry observers noted that for the first time in several years, Billy Ray Cyrus received no nominations. Last year, he received five awards. Also, perennial group favorite Sawyer Brown was upset this year by Dixie Chicks.

Voting procedures were changed this year to bring the lineup more in line with the current country marketplace and to balance industry input with fans' votes. The three-tiered nominating and voting procedure had been fan-dominated in recent years.

Roy Clark was presented the Minnie Pearl Humanitarian Award, and Charlie Daniels received the Living Legend Award. In Clark's name, True Value Hardware is sending $12,500 to the Minnie Pearl Cancer Foundation and $12,500 to St. Jude Children's Research Hospital in Memphis.

The show concluded with a tribute to the new Country Music Hall of Fame, for which groundbreaking ceremonies were held in conjunction with Fan Fair week. Special guest George Jones performed in his first live TV performance since being seriously injured in a car wreck March 6.

Jeff Foxworthy hosted the show. Approximately 11,000 tickets were sold for the show, which was simultaneously presented on the Web site country.com.

In a new Fan Fair-related awards show, held for the first time this year, Johnny Cash was named entertainer of the year at the Golden Voice Awards show, also held June 14, at the Opryland Hotel. The show was organized by Bettie Crook-Walker, who is married to Grand Ole Opry member Billy Walker, to celebrate country music's roots and, she says, to honor overlooked acts.

Other winners were Eddy Arnold, male vocalist; Kitty Wells, female vocalist; Louvin Brothers, group; Earl Scruggs, bluegrass; Eddie Stubbs of WSM Nashville, radio personality; Hank Williams Sr., male vocalist legacy; Patsy Cline, female vocalist legacy; Wilma Lee & Stoney Cooper, group legacy; Bill Monroe, bluegrass legacy; Vince Gill, servant of the year; and Eddy Arnold, career achievement.

Million-Airs. To mark the Nashville premiere of the touring musical "Footloose," BMI honored the show's creators, Dean Pitchford and Tom Snow, with BMI Million-Air citations recognizing 2 million broadcasts of the "Footloose" song "Let's Hear It For The Boy." Shown, from left, are BMI VP Roger Sovine, Pitchford, Ensign Music's Pat Finch, Snow, and BMI senior VP Del Bryant.

Garth Jam. Garth Brooks was one of many surprise guests at the Charlie Daniels Band Volunteer Jam Tour '99 concert in Nashville. Brooks and Daniels jammed on "Drinkin' My Baby Goodbye" and "Keep Your Hands To Yourself." Shown, from left, are Brooks and Daniels.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

69 ALBUQUERQUE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Windswept Pacific, BMI/Barney Building, BMI)
73 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
31 ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Arwa, ASCAP) WBM
5 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
75 ANGELS DON'T FLY (OMP ASCAP/Earworks, ASCAP)
46 ANGELS WORKING OVERTIME (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunnmusic, ASCAP) HL/WBM
19 ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL
65 BANG BANG BANG (Al Andersongs, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
74 BOY OH BOY (Golden Phoenix, SOCAN/Kiayasongs, SOCAN/Amandasongs, SOCAN/Chunk It, ASCAP) WBM
39 CHOICES (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Fnends, ASCAP/Mac Wadkins, ASCAP) HL
18 CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL
32 FOOL, I'M A WOMAN (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillith, BMI) HL/WBM
58 FROM YOUR KNEES (EMI April, ASCAP/Sound Island, ASCAP) HL
57 THE GIRLS OF SUMMER (Ocean Bound, BMI/Ensign, BMI/Mike Curb, BMI/That's A Smash, BMI) HL/WBM
42 GIVE MY HEART TO YOU (Rick Hall, ASCAP/Watertown, ASCAP/Sony/ATV Tree, BMI) HL/WBM
11 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corp. Of America, BMI/Bajun Beat, BMI) HL
26 THE GREATEST (New Don, ASCAP/New Hayes, ASCAP) WBM
15 HELLO L.O.VE. (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
53 HER (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
38 HILLBILLY SHOES (Sixteen Stars, BMI) HL
63 HOME IN MY HEART (NORTH CAROLINA) (Sony/ATV Cross Keys, ASCAP/Small Town Girl, ASCAP/Criterion, ASCAP)
20 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
33 I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL
28 I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM
55 I'M IN LOVE WITH HER (Wacissa River, BMI/MRBI, BMI/Buff On Rock, ASCAP/CMI, ASCAP)
6 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
64 LET 'ER RIP (Songs Of PolyGram Int'l, BMI/Squirrelly Shirley, BMI/Suite Two O Five, BMI/Reysong, BMI/Lawyer's Wife, BMI) HL
66 LIFE IS A HIGHWAY (BMG-Canada, BMI/Falling Sky, SOCAN/BMG, ASCAP) HL
41 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesabilly, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
14 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL
29 LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM
45 LONELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Songs Of PolyGram Int'l, BMI/Warner-Tamerlane, BMI) HL/WBM
70 LOVE IS FOR GIVING (EMI April, ASCAP/I Kids, ASCAP/Into Wishin', ASCAP) HL
37 MAKE UP IN LOVE (MCA, ASCAP/O-Tex, BMI) HL
8 MAN! I FEEL LIKE A WOMAN! (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
35 MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI) WBM
34 MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI) WBM
44 NEVER BEEN KISSED (Reysong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP) HL/WBM
13 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramdy, ASCAP) HL/WBM
36 (NOW YOU SEE ME) HOW YOU DON'T (Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM
10 ONE HONEST HEART (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
60 ONE IN A MILLION (Almo, ASCAP/Arwa, ASCAP/BNC, ASCAP) WBM
2 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
22 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
81 SEVEN BRIDGES ROAD (Irving, BMI) WBM
17 SHE'S ALWAYS RIGHT (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowboys, BMI/Cal IV, BMI) HL
51 SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
72 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/CMI, BMI) HL
43 SHE WANTS TO ROCK (Sony/ATV Tree, BMI) HL
18 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
25 SLAVE TO THE HABIT (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tobeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
49 SOMEONE ELSE'S TURN TO CRY (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM
67 SOMETHIN' 'BOUT A SUNDAY (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
50 SOUTH OF SANTA FE (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Tenlee, BMI/Sony/ATV Cross Keys, ASCAP) HL
30 STRANGER IN MY MIRROR (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
71 SUNDOWN (Moose, SOCAN) WBM
68 SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM
46 THAT'S THE TRUTH (Pollywog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM
27 THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL
58 THIS TIME (PolyGram International, ASCAP/Sondancelud, ASCAP/Mail Train, ASCAP/Fun Attic, ASCAP/Owsley, ASCAP/Kevin Morris, ASCAP) HL
7 TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
59 TROUBLE IS A WOMAN (Warner-Tamerlane, BMI/Big Giant, BMI/Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
4 TWO TEARDROPS (Mr Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM
47 UNSUNG HERO (Positive Dream Pty., BMI/EMI Blackwood, BMI/Down In Front, SOCAN/Dreaming In Public, SOCAN/EMI April, ASCAP/Into Wishin', ASCAP/Nimby, ASCAP) HL
54 WATCHING MY BABY NOT COMING BACK (EMI Blackwood, BMI/Montcrest, BMI/EMI April, ASCAP) HL
3 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
23 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
21 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr Bubba, BMI/Belton Uncle, BMI) HL/WBM
9 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
1 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM
24 YOU HAD ME FROM HELLO (Acuff Rose, BMI) WBM
52 YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM
62 YOU'RE STILL BEAUTIFUL TO ME (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
40 YOU'VE GOT A WAY (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
12 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard TOP COUNTRY ALBUMS™

JUNE 26, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PRODUCED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	1	1	84	**SHANIA TWAIN** ◆[11] MERCURY 536003 (10 98/17 98) 35 weeks at No. 1	COME ON OVER	1
2	2	2	72	**DIXIE CHICKS** ▲[6] MONUMENT 68195/SONY (10 98 EQ/16 98) HS	WIDE OPEN SPACES	1
3	3	3	6	**TIM MCGRAW** ▲ CURB 77942 (10 98/17 98)	A PLACE IN THE SUN	1
4	4	—	2	**LONESTAR** BNA 67762/RLG (10 98/16 98)	LONELY GRILL	1
5	6	6	60	**FAITH HILL** ▲[2] WARNER BROS. 46790 (10 98/16 98)	FAITH	2
6	5	4	3	**MARY CHAPIN CARPENTER** COLUMBIA [illegible] (10 98 EQ/17 98)	PARTY DOLL AND OTHER FAVORITES	4
				Greatest Gainer		
7	9	8	5	**KENNY ROGERS** DREAMCATCHER 004 (11 98/16 98)	SHE RIDES WILD HORSES	6
8	8	7	65	**JO DEE MESSINA** ▲ CURB 77904 (10 98/16 98)	I'M ALRIGHT	6
9	7	5	15	**GEORGE STRAIT** ▲ MCA NASHVILLE 70050 (10 98/16 98)	ALWAYS NEVER THE SAME	2
10	10	10	15	**KENNY CHESNEY** BNA 67655/RLG (10 98/16 98)	EVERYWHERE WE GO	5
11	11	9	30	**GARTH BROOKS** ◆[12] CAPITOL 97424 (19 98/26 98)	DOUBLE LIVE	1
12	13	12	94	**MARTINA MCBRIDE** ▲ RCA 67516/RLG (10 98/16 98)	EVOLUTION	4
13	12	11	4	**DWIGHT YOAKAM** REPRISE 47389/WARNER BROS	LAST CHANCE FOR A THOUSAND YEARS GREATEST HITS FROM THE 90'S	10
14	14	21	56	**SOUNOTRACK** ▲[2] CAPITOL 93402 (10 98/17 98)	HOPE FLOATS	1
15	15	15	5	**SHEDAISY** LYRIC STREET 65002/HOLLYWOOD (8 98/12 98) HS	THE WHOLE SHEBANG	14
16	16	13	6	**STEVE WARINER** CAPITOL 96139 (10 98/16 98)	TWO TEARDROPS	6
				Hot Shot Debut		
17	NEW▶		1	**CHRIS LEDDUX** CAPITOL 99781 (10 98/16 98)	20 GREATEST HITS	17
18	18	18	58	**MARK WILLS** ▲ MERCURY 536317 (10 98/16 98) HS	WISH YOU WERE HERE	8
19	20	20	12	**LILA MCCANN** ASYLUM 62355/EEG (10 98/16 98)	SOMETHING IN THE AIR	5
20	17	17	4	**CHELY WRIGHT** MCA NASHVILLE 70052 (10 98/16 98) HS	SINGLE WHITE FEMALE	15
21	21	23	91	**BROOKS & DUNN** ▲[3] ARISTA NASHVILLE 18852 (10 98/16 98)	THE GREATEST HITS COLLECTION	2
22	22	19	9	**ANDY GRIGGS** RCA 67596/RLG (10 98/16 98) HS	YOU WON'T EVER BE LONELY	15
23	24	22	10	**MONTGOMERY GENTRY** COLUMBIA 69156/SONY (10 98 EQ/16 98) HS	TATTOOS & SCARS	10
24	26	26	42	**ALABAMA** ▲[1] RCA 67633/RLG (19 98/28 98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
25	23	—	2	**JOE DIFFIE** EPIC 69815 (10 98 EQ/16 98)	A NIGHT TO REMEMBER	23
26	27	25	12	**PATTY LOVELESS** EPIC 69809/SONY (10 98 EQ/16 98)	CLASSICS	6
27	28	28	41	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18864 (10 98/16 98)	HIGH MILEAGE	1
28	19	16	3	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83185/AG (10 98/16 98)	HOME TO YOU	16
29	25	21	4	**SAMMY KERSHAW** MERCURY 538889 (10 98/17 98)	MAYBE NOT TONIGHT	1
30	33	31	46	**DIAMOND RIO** ● ARISTA NASHVILLE 18866 (10 98/16 98)	UNBELIEVABLE	3
31	31	30	38	**TRACY BYRD** MCA NASHVILLE 70048 (10 98/16 98)	KEEPERS/GREATEST HITS	5
32	32	38	44	**WILLIE NELSON** LEGACY 69322/COLUMBIA (7 98 EQ/11 98)	16 BIGGEST HITS	32
33	42	40	44	**VINCE GILL** ● MCA NASHVILLE 70017 (10 98/16 98)	THE KEY	1
34	34	29	18	**EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON** ASYLUM 62275/EEG (11 98/17 98)	TRIO II	4
35	41	41	94	**TRISHA YEARWOOD** ▲[3] MCA NASHVILLE 70011 (10 98/16 98)	(SONGBOOK) A COLLECTION OF HITS	1
36	35	32	54	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18865 (10 98/16 98)	IF YOU SEE HER	1
37	30	21	9	**LORRIE MORGAN** BNA 67763/RLG (10 98/16 98)	MY HEART	3
38	29	—	2	**BRAD PAISLEY** ARISTA NASHVILLE 18871 (10 98/16 98) HS	WHO NEEDS PICTURES	29
39	74	74	23	**SARA EVANS** RCA 67653/RLG (10 98/16 98) HS	NO PLACE THAT FAR	11
40	39	40	48	**TRISHA YEARWOOD** ● MCA NASHVILLE 70023 (10 98/16 98)	WHERE YOUR ROAD LEADS	3
41	36	36	38	**SOUNDTRACK** ▲ 550 MUSIC 69971/EPIC (11 98 EQ/17 98)	TOUCHED BY AN ANGEL: THE ALBUM	3
42	38	74	38	**LEE ANN WOMACK** DECCA 70040/MCA NASHVILLE (10 98/16 98) HS	SOME THINGS I KNOW	29
43	44	38	44	**THE WILKINSONS** GIANT 24699/WARNER BROS. (10 98/16 98) HS	NOTHING BUT LOVE	16
44	40	36	15	**SAWYER BROWN** CURB 77902 (10 98/16 98)	DRIVE ME WILD	10
45	46	39	20	**ROY O. MERCER** VIRGIN 46854 (9 98/15 98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
46	45	45	34	**TOBY KEITH** ● MERCURY 558962 (10 98/16 98)	GREATEST HITS VOLUME ONE	5
47	43	42	12	**JESSICA ANDREWS** DREAMWORKS 50104/INTERSCOPE (8 98/12 98) HS	HEART SHAPED WORLD	31
48	48	43	92	**LEANN RIMES** ▲[4] CURB 77885 (10 98/16 98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
49	50	47	48	**VARIOUS ARTISTS** ARISTA NASHVILLE 18850 (10 98/16 98)	ULTIMATE COUNTRY PARTY	12
50	53	55	10	**JOHNNY CASH** COLUMBIA 69739/SONY (7 98 EQ/11 98)	16 BIGGEST HITS	18
51	51	51	35	**BILL ENGVALL** WARNER BROS. 47090 (10 98/16 98)	DORKFISH	16
52	47	48	53	**CLAY WALKER** ● GIANT 24700/WARNER BROS (10 98/16 98)	GREATEST HITS	9
53	52	52	34	**OEANA CARTER** ● CAPITOL 21142 (10 98/16 98)	EVERYTHING'S GONNA BE ALRIGHT	6
54	55	54	87	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 83060/AG (10 98/16 98)	GREATEST HITS	5
55	54	50	60	**STEVE WARINER** ● CAPITOL 94482 (10 98/16 98)	BURNIN' THE ROADHOUSE DOWN	6
56	49	44	56	**TERRI CLARK** MERCURY 558211 (10 98/16 98)	HOW I FEEL	10
57	63	68	51	**JOHN DENVER** MADACY 4750 (5 98/7 98)	THE BEST OF JOHN DENVER	38
58	58	53	11	**BROOKS & DUNN** ARISTA NASHVILLE 18882 (4 98/9 98)	SUPER HITS	43
59	59	58	81	**GARTH BROOKS** ▲[5] CAPITOL 56599 (10 98/16 98)	SEVENS	1
60	57	56	10	**ALAN JACKSON** ARISTA NASHVILLE 18886 (4 98/9 98)	SUPER HITS	44
61	60	57	18	**MARK CHESNUTT** DECCA [illegible]/MCA NASHVILLE (10 98/16 98)	I DON'T WANT TO MISS A THING	6
62	62	60	60	**GEORGE STRAIT** ▲ MCA NASHVILLE 70020 (10 98/16 98)	ONE STEP AT A TIME	1
63	65	61	54	**REBA MCENTIRE** ▲ MCA NASHVILLE 70019 (10 98/16 98)	IF YOU SEE HIM	2
64	69	64	85	**ROY O. MERCER** VIRGIN 21144 [illegible] HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
				Pacesetter		
65	71	72	17	**GEORGE JONES** EPIC 69319/SONY (7 98 EQ/11 98)	16 BIGGEST HITS	50
66	64	62	94	**COLLIN RAYE** ▲ EPIC 67893/SONY (10 98 EQ/16 98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
67	66	49	38	**AARON TIPPIN** LYRIC STREET 65003/HOLLYWOOD (10 98/16 98)	WHAT THIS COUNTRY NEEDS	23
68	49	49	58	**LEANN RIMES** ▲ CURB 77901 (10 98/17 98)	SITTIN' ON TOP OF THE WORLD	1
69	67	68	100	**KENNY CHESNEY** ● BNA 67498/RLG (10 98/16 98)	I WILL STAND	10
70	68	41	60	**ROY D. MERCER** VIRGIN 94301 (7 98/12 98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
71	66	66	58	**GARTH BROOKS** CAPITOL 94572 (44 98 CD)	THE LIMITED SERIES	1
72	73	75	16	**MERLE HAGGARD** LEGACY 69321/EPIC (7 98 EQ/11 98)	16 BIGGEST HITS	69
73	75	49	75	**KELLY WILLIS** RYKODISC 10458 (6 98/11 98) HS	WHAT I DESERVE	30
74	72	49	32	**BILLY RAY CYRUS** MERCURY 558347 (10 98/16 98)	SHOT FULL OF LOVE	32
75	74	74	49	**TRACY LAWRENCE** ATLANTIC 83137/AG (10 98/16 98)	THE BEST OF TRACY LAWRENCE	13

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums™

JUNE 26, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PRODUCED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
8	8	**SHANIA TWAIN** ◆[11] MERCURY 522886 (10 98/17 98) 66 weeks at No. 1	THE WOMAN IN ME	227
8	8	**TIM MCGRAW** ▲[2] CURB 77885 (10 98/16 98)	EVERYWHERE	199
3	8	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 18801 (10 98/16 98)	THE GREATEST HITS COLLECTION	100
8	3	**GARTH BROOKS** ◆[10] CAPITOL 29689 (10 98/15 98)	THE HITS	199
8	8	**HANK WILLIAMS, JR.** ▲[4] CURB 77638 (6 98/9 98)	GREATEST HITS, VOL. 1	262
8	8	**TIM MCGRAW** ▲[3] CURB 77659 (9 98/15 98)	NOT A MOMENT TOO SOON	272
8	11	**PATSY CLINE** ▲[6] MCA NASHVILLE 12 (7 98/12 98)	12 GREATEST HITS	638
6	8	**CHARLIE DANIELS** ▲ EPIC 64182/SONY (5 98 EQ/9 98)	SUPER HITS	230
8	8	**JOHNNY CASH** ● COLUMBIA 66773/SONY (5 98 EQ/9 98)	SUPER HITS	106
10	10	**GEORGE JONES** ▲ EPIC 40776/SONY (5 98 EQ/9 98)	SUPER HITS	403
12	8	**WILLIE NELSON** ● COLUMBIA 64184/SONY (5 98 EQ/9 98)	SUPER HITS	249
12	12	**SHANIA TWAIN** ▲ MERCURY 514422 (7 98/11 98)	SHANIA TWAIN	137
38	20	**GEORGE STRAIT** ▲[2] MCA NASHVILLE 42035 (7 98/12 98)	GREATEST HITS VOLUME 2	581
14	74	**GEORGE STRAIT** ▲[5] MCA NASHVILLE 10651 (10 98/15 98)	PURE COUNTRY (SOUNDTRACK)	347
15	15	**ROY ORBISON** COLUMBIA 67297/SONY (5 98 EQ/9 98)	SUPER HITS	77
16	23	**DEANA CARTER** ▲[4] CAPITOL 37514 (10 98/15 98)	DID I SHAVE MY LEGS FOR THIS?	145
67	74	**TRAVIS TRITT** ▲ WARNER BROS. 46001 (10 98/16 98)	GREATEST HITS — FROM THE BEGINNING	188
16	21	**KENNY ROGERS** ▲[4] CAPITOL 46106 (9 98/15 98)	TWENTY GREATEST HITS	197
16	15	**HANK WILLIAMS** MERCURY 536029 (7 98/11 98)	20 OF HANK WILLIAMS GREATEST HITS	87
20	74	**ALISON KRAUSS** ▲[7] ROUNDER 610325*/MERCURY (9 98/15 98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	148
22	23	**PATSY CLINE** MCA NASHVILLE 20265 (2 98/5 98)	HEARTACHES	26
22	74	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 38795/SONY (7 98 EQ/11 98)	A DECADE OF HITS	492
23	22	**VINCE GILL** ▲[4] MCA NASHVILLE 11047 (10 98/15 98)	WHEN LOVE FINDS YOU	252
14	—	**ROY D. MERCER** VIRGIN 54781 (7 98/12 98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	148
25	74	**VINCE GILL** ▲[2] MCA NASHVILLE 11394 (10 98/16 98)	SOUVENIRS	188

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Classical KEEPING SCORE™

by Bradley Bambarger

PERMA DONNA: **Beverly Sills** has long been such a fixture as an arts administrator, matchless fund-raiser, and media personality that it's good to be reminded of her previous role as "America's queen of opera" (as a 1971 Time cover story touted her). A talisman of those times is the 1959 New York City Opera recording of **Douglas Stuart Moore's** "Ballad Of Baby Doe," which featured an up-and-coming Sills making the title role her own. Last month, Deutsche Grammophon reissued the original Heliodor set to mark the opera's 40th anniversary—and Sills' 70th birthday, which was May 25.

SILLS

The success of "The Ballad Of Baby Doe" reissue—which charted on Billboard's Top Classical Albums list, rare for a full opera, much less a reissue—has spurred Deutsche Grammophon into planning further re-releases from Sills' neglected catalog. Universal has the rights to ABC's Audio Treasury, which includes such Sills highlights as Grammy-nominated recitals of French arias (1969, with **Sir Charles Mackerras**) and **Mozart** and **Strauss** (1970, with **Aldo Ceccato**). Due in early 2000, the next Sills reissue will likely include the soprano's acclaimed survey of **Donizetti's** three queens: **Elizabeth I** ("Roberto Devereux"), **Mary Queen Of Scots** ("Maria Stuarda"), and **Anne Boleyn** ("Anna Bolena").

Regarding other items from Sills' back pages, Sony Classical has reissued her "Plaisir D'Amour" (a 1976 Columbia recital of French songs and arias) in its midprice "Vocal Masterworks" series. Angel has a considerable store of her work both available (**Rossini's** "Seige Of Corinth," **Massenet's** "Manon") and yet to be revived (her Grammy-winning **Victor Herbert** recital from '76). And currently available but ripe for remastering is the 1967 RCA set spotlighting Sills' signature turn as **Cleopatra** in **Handel's** "Julius Caesar."

After her vocal farewell in 1980, Sills has been so busy—running the New York City Opera for a decade and serving as chairman of Lincoln Center since '94, as well as raising many millions of dollars for charities—that she hasn't been so concerned with cultivating her recorded legacy.

"I haven't kept up with my old records," she says, "and I know that every era has its own voices. Lately, though, I have realized that they are the only documents of my life's work, and it would be nice to have some of them out. 'Baby Doe' is special, I think. I remember that we all felt like we were really on to something then. And that feeling made our spirits and our voices soar.

"'Baby Doe' has become something of a cult hit over the years," Sills continues. "I talk to young people all around the country, and someone always has a question about it. Beyond the fact that Douglas wrote some beautiful tunes, 'Baby Doe' is a piece of real Americana—and there is always a passion for characters who really lived. The same goes for Donizetti's three queens. Even though those operas took serious liberties with history, the characters were three-dimensional."

Despite having been through some of the glory days of opera on record, Sills is optimistic about the art form's future—particularly in the U.S. She says, "It is easy to say, 'Oh, it was so much better back in my day.' But if you really think about it: Was it so much better? Everything goes in cycles, with a dry spell in the *bel canto* repertoire at one stage or a lack of **Wagner** specialists at another. Now, the next true **Verdian** baritone who comes along will be a millionaire. But when we have such spectacular, individual singers as **Renée Fleming**, **Dawn Upshaw**, and so many others, you can't say that we don't have some real talent today.

"I think the days of America's inferiority complex in the arts are over," Sills adds. "You don't need a hard-to-pronounce name to succeed nowadays. It is much more difficult to raise funds for the arts now, but at least we're used to it in America—and self-initiative is something we can teach Europe. I'm a big believer in American know-how, and I also believe in the quality of American audiences. I don't think God kisses ears more passionately in Italy than he does in New York or Chicago."

OPERA NEWS: Sony Classical's "Masterworks Heritage" series has two golden-age vocal titles due June 29: the second volume in **Lotte Lenya's** classic Columbia survey of **Kurt Weill** (this one revolving around her husband's American years) and a set with **Helen Trauber** and **Lauritz Melchior** singing **Wagner**.

The fall looks to be a grand new opera season for Universal's label stable. Most notably, Philips has a quartet from **Valery Gergiev** and his **Kirov Opera**, including **Prokofiev's** "The Gambler" in August. Next comes three **Rimsky-Korsakov** operas, led by his masterpiece in October: "The Legend Of The Invisible City Of Kitezh." Decca brings us something new in August: **Pavel Haas'** "Sarlatán," in the ever-compelling "Entartete Musik" series. The label also has something old—yet another "La Bohéme," the excuse being to pair opera's premier jet-set couple: **Angela Gheorghiu** and **Roberto Alagna**.

Deutsche Grammophon will unveil **John Eliot Gardiner's** view of **Stravinsky's** "A Rake's Progress" in August, with a considerable cast of **Anne Sofie von Otter**, **Bryn Terfel**, **Ian Bostridge**, and **Deborah York**. And Archiv has Von Otter in **Handel's** "Ariodante," with **Marc Minkowski** and **Les Musiciens du Louvre**.

In August, EMI Classics has **Sir Simon Rattle's** promising account of **Szymanowski's** "King Roger." Recorded around performances at last year's BBC Proms, the set has **Thomas Hampson** in the title role (plus a bonus of the Sinfonia Concertante with pianist **Leif Ove Andsnes**). The label will also have intrepid German conductor **Ingo Metzmacher's** reading of **Berg's** "Wozzeck" with the Hamburg State Opera, as well as **Massenet's** woeful "Werther" starring Gheorghiu and Alagna led by the Royal Opera-Covent Garden's director-designate, **Antonio Pappano**.

In time for the 10th anniversary of **Herbert von Karajan's** death July 16, EMI reissues 10 operas conducted by him as part of the label's midprice "Great Recordings Of The Century." The 24-bit remastered titles include a lush view of **Debussy's** "Pélleas Et Mélisande," with **Frederica von Stade** as a vaunted Mélisande (see the summer cover of Gramophone's International Opera Collector). **Mozart's** "Marriage Of Figaro" and "Cosi Fan Tutte" with **Elisabeth Schwarzkopf** are also there, as is **Humperdinck's** "Hänsel Und Gretel."

That Humperdink will have to compete with another take on the fairy-tale opera—a July entry in RCA's bargain "Opera Treasury" series that features an all-star cast from 1971 led by **Anna Moffo** and **Dietrich Fischer-Dieskau**. New from RCA is Weill's "Der Silbersee" from **the London Sinfonietta** and **Markus Stenz** in August, as well as another "Werther" (with the hot **Vesselina Kasarova** and **Ramón Vargas**) in September.

New from Nonesuch is a disc featuring Act V of "the CIVIL warS," a mid-'80s **Philip Glass/Robert Wilson** collaboration labored over in the studio since '95. In August, Teldec issues a **Daniel Barenboim**-led renewal of **Busoni's** "Die Brautwahl." And in September, Erato has **Lully's** "Acis & Galatea" from **William Christie's Les Arts Florissants**.

In October, Harmonia Mundi helps celebrate the 20th anniversary of Les Arts Florissants with a trio of re-releases: **Rossi's** "Orfeo," **Campra's** "Idoménée," and its first version of **Charpentier's** "Medée." In September, Valois issues **Emilio Arrietta's** "Marina," a *zarzuela* with **Alfredo Kraus** and **María Bayo**. And Opus 111 will have **Vivaldi's** "Olympiade" from **Rinaldo Alessandrini's** superb **Concerto Italiano** out by Christmas.

Bolstering its "Opera In English" series, Chandos is reissuing a batch of English National Opera productions waxed by EMI in the '80s, including a pair with **Dame Janet Baker** and **Sir Charles Mackerras**: Handel's "Julius Caesar" and **Donizetti's** "Mary Stuart." And with an eye toward next year's **Aaron Copland** centenary, Koch International Classics has a new version of his 1954 opera "The Tender Land" set for November.

TOP CLASSICAL ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	62	ANDREA BOCELLI ● PHILIPS 46203 (10.98 EQ/17.98)	NO. 1 — ARIA — THE OPERA ALBUM (54 weeks at No. 1)
2	2	10	VARIOUS ARTISTS EMI/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD ...EVER!
3	3	82	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
4	4	18	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
5	5	43	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS, PARIS 1998
6	7	74	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
7	8	13	ANDRE RIEU PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
8	8	13	CECILIA BARTOLI/BRYN TERFEL DECCA 458928 (10.98 EQ/16.98)	CECILIA & BRYN: DUETS
8	8	13	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
13	10	24	DON CAMPBELL CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
13	13	72	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
12	13	2	EVGENY KISSIN RCA VICTOR 63259 (17.98 CD)	CHOPIN: THE FOUR BALLADES
13	15	47	DON CAMPBELL SPRING HILL 6501 (10.98/15.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
13	13	13	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
15	12	14	VANESSA-MAE ANGEL 8082 (9.98/16.98)	THE ORIGINAL FOUR SEASONS

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	6	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (10.98 EQ/16.98)	NO. 1 — STAR WARS EPISODE I: THE PHANTOM MENACE (6 weeks at No. 1)
2	2	13	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
3	3	8	SARAH BRIGHTMAN NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
4	NEW▶		SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (10.98/16.98)	THE ANDREW LLOYD WEBBER COLLECTION
5	4	90	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98)	TIME TO SAY GOODBYE
6	5	8	SOUNDTRACK DECCA 466098 (10.98 EQ/16.98)	A MIDSUMMER NIGHT'S DREAM
7	6	24	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.98 EQ/16.98)	STEPMOM
8	7	42	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
9	8	12	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE
10	13	4	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
13	8	12	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
12	12	44	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98)	GOES CLASSIC
13	13	86	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
13	13	72	VARIOUS ARTISTS NONESUCH 79552-2* (16.97 CD)	STEVE REICH-REICH REMIXED
15	14	34	VARIOUS ARTISTS LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA

○ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. ■ indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

1 **VARIOUS** BUILD YOUR BABY'S BRAIN 2 SONY CLASSICAL
2 **VARIOUS** BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
3 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
4 **VARIOUS** ROMANTIC NIGHTS RCA VICTOR
5 **VARIOUS** BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
6 **VARIOUS** PACHELBEL CANON RCA VICTOR
7 **VARIOUS** ULTRASOUND: MUSIC FOR THE UNBORN RCA VICTOR
8 **VARIOUS** MOZART FOR MOTHERS-TO-BE PHILIPS
9 **BOSTON POPS (FIEDLER)** STARS & STRIPES RCA
10 **VARIOUS** ONLY CLASSICAL CD YOU NEED RCA VICTOR
11 **VARIOUS** MOZART FOR MEDITATION PHILIPS
12 **VARIOUS** BABY NEEDS MOZART DELOS
13 **VARIOUS** THERE IS LOVE TELARC
14 **JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA** CONDUCTS MUSIC FROM THE STAR WARS SAGA PHILIPS
15 **ROYAL PHILHARMONIC ORCHESTRA** PRIDE MUSIC CLUB

TOP CLASSICAL BUDGET

1 **VARIOUS** CLASSICAL GREATNESS IN THE MAKING NARM
2 **JOHN BAYLESS** BEATLES GREATEST HITS INTERSOUND
3 **VARIOUS** MOZART CLASSICS DIRECT SOURCE SPECIAL PRODUCTS
4 **VARIOUS** BEETHOVEN CLASSICS DIRECT SOURCE SPECIAL PRODUCTS
5 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
6 **VARIOUS** LISTEN, LEARN & GROW NAXOS
7 **VARIOUS** PIANO MUSICAL MASTERPIECES DIRECT SOURCE SPECIAL PRODUCTS
8 **VARIOUS** TCHAIKOVSKY CLASSICS DIRECT SOURCE SPECIAL PRODUCTS
9 **VARIOUS** MUSIC FROM THE AGES DIRECT SOURCE SPECIAL PRODUCTS
10 **VARIOUS** PIANO SERENADE DIRECT SOURCE SPECIAL PRODUCTS
11 **VARIOUS** PACHELBEL: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
12 **VARIOUS** BACH: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
13 **VARIOUS** MOZART: OCEAN SOUNDS-RELAXTION DIRECT SOURCE SPECIAL PRODUCTS
14 **VARIOUS** BEETHOVEN: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
15 **JOHN WILLIAMS** SPANISH GUITAR MUSIC SONY CLASSICAL

Top Jazz Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	2	HARRY CONNICK, JR. COLUMBIA 69618	COME SY ME (2 weeks at No. 1)
2	NEW▶		DIANA KRALL VERVE 304/VG	WHEN I LOOK IN YOUR EYES
3	2	12	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL HB	TRAVELING MILES
4	10	94	DIANA KRALL IMPULSE!/GRP 233/VG HB	LOVE SCENES
5	3	7	JIM HALL & PAT METHENY TELARC 83442	JIM HALL & PAT METHENY
6	11	6	DIANNE REEVES BLUE NOTE 33060/CAPITOL	BRIDGES
7	4	19	MILES DAVIS LEGACY 65853/COLUMBIA	LOVE SONGS
8	7	19	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
9	6	4	WYNTON MARSALIS COLUMBIA 67403	MARSALIS PLAYS MONK - STANDARD TIME VOLUME IV
10	9	41	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
11	5	4	VARIOUS ARTISTS 32 JAZZ 32130	JAZZ FOR A LAZY DAY
12	12	32	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
13	14	13	VARIOUS ARTISTS CONCORD JAZZ 5202/CONCORD	JAZZ AT NIGHT'S END
14	8	52	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
15	13	7	DUKE ELLINGTON RCA VICTOR 63459	1927-73 THE BEST OF DUKE ELLINGTON
16	18	100	VARIOUS ARTISTS GRP 9881/VG	PRICELESS JAZZ SAMPLER
17	17	6	REGINA CARTER VERVE 547177/VG	RHYTHMS OF THE HEART
18	19	51	DIANA KRALL IMPULSE!/GRP 9825/VG	STEPPIN' OUT - THE EARLY RECORDINGS
19	NEW▶		CHICK COREA & ORIGIN STRETCH 9023/CONCORD	CHANGE
20	RE-ENTRY		ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790/VG	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
21	16	12	BRANFORD MARSALIS QUARTET COLUMBIA 69655	REQUIEM
22	15	15	DIANE SCHUUR ATLANTIC 83150/AG	MUSIC IS MY LIFE
23	NEW▶		CHUCHO VALDES BLUE NOTE 98917/CAPITOL	SRIYUMBA PALO CONGO
24	23	81	LOUIS ARMSTRONG GRP 9872/VG	PRICELESS JAZZ
25	25	38	JOHN COLTRANE GRP 9874/VG	PRICELESS JAZZ

TOP CONTEMPORARY JAZZ ALBUMS™

			No. 1	
1	1	16	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE (16 weeks at No. 1)
2	2	8	JDE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 99556/VG	THE SONG LIVES ON
3	3	4	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11438/WINDHAM HILL JAZZ	TOPAZ
4	4	2	PAUL HARDCASTLE TRIPPIN 'N' RHYTHM/HARDCASTLE/PUSH 90506/VZ	THE JAZZMASTERS III
5	5	2	SPYRO GYRA WINDHAM HILL JAZZ 11439/WINDHAM HILL	GOT THE MAGIC
6	6	82	KENNY G ▲² ARISTA 18991	KENNY G GREATEST HITS
7	7	2	MICHAEL FRANKS WINDHAM HILL JAZZ 11443/WINDHAM HILL	BAREFOOT ON THE BEACH
8	10	2	DAVID BENOIT GRP 9942/VG	PROFESSIONAL DREAMER
9	8	33	KIRK WHALUM WARNER BROS 47124 HB	FOR YOU
10	9	19	QUINCY JONES QWEST 46490/WARNER BROS	FROM Q WITH LOVE
11	13	9	ROGER SMITH MIRAMAR 23141	BOTH SIDES
12	11	12	DAVID SANBORN ELEKTRA 62346/EEG	INSIDE
13	12	37	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VG	PLEASURES OF THE NIGHT
14	14	7	GATO BARBIERI COLUMBIA 69690	CHE CORAZON
15	16	9	VARIOUS ARTISTS HIGHER OCTAVE JAZZ 47186/HIGHER OCTAVE	SMOOTH GROOVES
16	18	16	3RD FORCE HIGHER OCTAVE 47099/VIRGIN	FORCE FIELD
17	17	34	PETER WHITE COLUMBIA 69013	PERFECT MOMENT
18	19	32	NAJEE VERVE FORECAST 559062/VG	MORNING TENDERNESS
19	20	71	DOWN TO THE BONE NU GROOVE 3004 HB	FROM MANHATTAN TO STATEN
20	21	12	THE BRAXTON BROTHERS WINDHAM HILL JAZZ 11405/WINDHAM HILL	NOW & FOREVER
21	25	7	SPECIAL EFX SHANACHIE 5054	MASTERPIECE
22	RE-ENTRY		RICK BRAUN ATLANTIC 83141/AG	FULL STRIDE
23	RE-ENTRY		TOM SCOTT & THE L.A. EXPRESS WINDHAM HILL JAZZ 11379/WINDHAM HILL	SMOKIN' SECTION
24	RE-ENTRY		JEFF GOLUB BLUEMOON/ATLANTIC 92819/AG	OUT OF THE BLUE
25	NEW▶		NESTOR TORRES SHANACHIE 5055	TREASURES OF THE HEART

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Bailey Shows His Jazz Roots With 'Dreams'

DREAMING OF JAZZ: **Earth, Wind & Fire** vocalist **Philip Bailey's** earliest childhood memories involve music. "As a kid, I would rummage through my friend's mother's record collection, listening to records by **Thelonious Monk** and **Art Blakey**," says Bailey. "The songs I remember from childhood are actually melodies from instrumentals, by people like **Earl Bostic**."

So it's no surprise that Bailey (who still tours and records with Earth Wind & Fire) has finally entered into the jazz realm, after numerous pop/R&B and gospel solo albums. His "Dreams," due Tuesday (22) on Heads Up, is a smooth jazz affair featuring a plethora of the genre's leading lights, including longtime pal **George Duke**. It is a labor of love that has reinvigorated the singer, returning him to his musical roots.

BAILEY

"If you can remember the earliest impressions that music had on you, and can keep that love with you, you are very lucky," says Bailey. "Whenever the business of making music starts to wash away my enthusiasm, God puts something in my path like a **Phil Collins** [with whom Bailey shared credit for the No. 1 pop hit "Easy Lover" in 1984] or the opportunity to record a jazz album."

In addition to Bailey's own interpretations of **Van Morrison's** "Moondance" and Earth Wind & Fire's "Sail Away," "Dreams" features the **Pat Metheny/Lyle Mays** composition "Something To Remind You." "When I listen to music, I listen to Pat Metheny," says Bailey, who met Metheny recently and fulfilled a dream of his own by having the guitarist participate on his album. "It turns out that Pat listens to Earth Wind & Fire and that this song was inspired by our music." Bailey's son, **Sir**, added lyrics to the song.

Interestingly, it is an instrumentalist, not a singer, who has had the biggest impact on Bailey's distinctive four-octave vocal style. "Because of my register, **Miles Davis'** trumpet playing has always been a big influence on my singing. I've always been intrigued by the way he can start anywhere and make it right."

Although the singer's commitments include summer tour dates with Earth Wind & Fire, he is eager to play solo dates in support of "Dreams" "if the demand is there." More significant, Bailey says he looks forward to eventually recording a straight-ahead jazz album. "I am humbled by the craft of the music," he says. "This record is a beginning for me, a place to move forward from. I am forever learning, and relishing the experience."

DISCOVERING JAZZ: In May 1998, the National Assn. of Recording Merchandisers (NARM) released "Jazz, An American Original," a compilation designed to reach consumers who do not regularly purchase jazz. "We were targeting the nontraditional jazz buyer, those who are interested in jazz but maybe felt a bit intimidated walking into a jazz department and making a purchase," says **Holly Rosum**, NARM's director of membership and public affairs. "We encouraged retailers to stock the sampler outside of the jazz department or to place it on the counter to create an impulse purchase."

Jazz BLUE NOTES

by Steve Graybow

To date, the sampler, released on NARM's own label and distributed through Alternative Distribution Alliance, has sold approximately 73,000 units, according to SoundScan.

NARM

On Tuesday (22), NARM is releasing a second sampler, executive-produced by **Phil Ramone**. Titled "Jazz . . . Discover An American Original '99," it features 14 tracks voted on by a committee composed of NARM members. Like its predecessor, "Discover" boasts a retail price of $1.98. However, the new compilation is geared toward established jazz consumers rather than novices.

"All of the artists included are in the new and developing stage," says Rosum, adding that "some of the artists might be known to hardcore jazz fans, but they are essentially new to the rest of the world."

To gauge consumer response, NARM has set up a Web site in conjunction with the BET on Jazz cable channel (www.msbet.com/jazzvote). The site allows consumers to vote for their favorite track and send comments on the artists to NARM. Rosum explains that by soliciting feedback, the labels "can get a benchmark of how people respond to the music."

AND: Memorial services for **Gene Kalbacher**, publisher of the New York metro area jazz nightlife guide Hot House, will be held at 7:30 p.m. June 29 at St. Peter's Church, 619 Lexington Ave., New York. For further information, contact **Lynda Bramble** at 718-884-9019.

Top New Age Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			No. 1	
1	1	14	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY	MANNHEIM STEAMROLLER (6 weeks at No. 1)
2	2	9	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
3	3	20	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
4	4	83	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BRDS.	ENYA
5	6	19	ONE WORLD GTSP 559673	JOHN TESH
6	5	4	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
7	7	8	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
8	8	72	GRAND PASSION GTSP 539804	JOHN TESH
9	15	2	SUN DANCE: SUMMER SOLSTICE VOL. 3 WINDHAM HILL 11437	VARIOUS ARTISTS
10	9	84	TRIBUTE ▲ VIRGIN 44981	YANNI
11	13	96	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
12	11	94	DEVOTION: THE BEST OF YANNI ● PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
13	10	33	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
14	14	64	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
15	12	12	ADIEMUS III-DANCES OF TIME OMTOWN/HIGHER OCTAVE 46674/VIRGIN	KARL JENKINS
16	18	36	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
17	17	61	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
18	16	20	ANDALUSIAN NIGHTS HIGHER OCTAVE 46930/VIRGIN	GOVI
19	RE-ENTRY		SPIRIT HOLLYWOOD 62174	PETER BUFFETT
20	19	55	PERFECT TIME WORD 69143/EPIC HB	MAIRE BRENNAN
21	22	17	TORCHED WINDHAM HILL 11394	MICHAEL HEDGES
22	NEW▶		ISLA DEL SOL BAJA 534/TSR	ARMIK
23	21	16	LAND OF FOREVER REAL MUSIC 8801	2002
24	24	5	O EARTHLY GODS EARTHTONE 7800/SONIC IMAGES	GOVINDA
25	20	4	SEASONS OF THE SOUL WINDHAM HILL 11427	LISA LYNNE

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Budding Singer Blossoms As Writer

Tamara Savage's EMI Deal Brings Chart-Topping Success

BY DYLAN SIEGLER

NEW YORK—Tamara Savage was shopping her demo as a singer a year and a half ago when her career took an unexpected turn.

Savage's youthful, savvy R&B songwriting caught the attention of EMI Music Publishing senior VP of creative "Big" Jon Platt, and in what Savage describes as an instant, she was collaborating with the genre's best producers, writing lyrics and melodies for her singing idols and gaining status as one to watch in the songwriting game.

"I thought I was going to be a singer, or maybe both a singer and a songwriter, but everyone was interested in my writing," says 21-year-old Savage, who in the last 10 months has logged writing credits on chart-toppers like Monica's "The First Night," Whitney Houston's "Heartbreak Hotel," and BLACKstreet & Mya's "Take Me There," from the "Rugrats" soundtrack.

Savage started writing songs in her teens, playing her favorite albums by R. Kelly or Aaliyah and writing her own lyrics to go along with the backing tracks.

Savage and her three younger siblings attended a private Christian school in Texas run by their mother. "She always had us do creative writing," which Savage says spurred her imagination. For inspiration today, Savage often imagines romantic situations she'd like to avoid and then writes lyrics in the present tense. Whitney Houston's No. 2 hit on The Billboard Hot 100, "Heartbreak Hotel," was a song devised that way. She writes out loud by singing, and later she sings her own demos.

"I like to write things people can learn from, or to help guys understand where girls are coming from," says Savage, who points to her song "I Wanna Hear You Say" on Shanice's self-titled album as an example. "A lot of people want to write about falling in love, but not everybody can relate to that. Love is always going to be there, but you have to write around it."

SAVAGE

That the young writer hasn't experienced many of the situations she depicts in her songs doesn't faze her. "Being who I am, being myself, that's where all the respect comes from," says Savage, who says she "looks up to the creative genius" of artists like Mary J. Blige and Jodeci and uses her own creativity to make a song work. She hopes to work with Blige or another of her idols, R. Kelly, in the future.

While some writers require solitude or silence to create, Savage says she thrives on crowds for positive reinforcement. She describes the atmosphere at Jermaine Dupri's home studio as an ideal creative environment. "It's a gang of guys there, all around, and everybody's playing the PlayStation. Jermaine will turn the studio speakers all up until it's bangin,' and if someone says 'Oh, that's hot,' then I know we're onto something."

Says EMI's Platt, "When I put music on, Tamara turns into a whole different person. It's night and day—music is what makes her tick. She's the most talented lyric and melody writer I've ever come across. She writes the songs that young America really feels, from the heart, with so much grit and power they're undeniable. As she gets older, she's only going to get better, because she's going to experience what she's writing about."

Platt says he recommended that Savage make a name as a writer before breaking into the artist realm "so that regardless of what happens to her as an artist, she'll always be able to write for people."

Savage describes Platt as her mentor. "He really believed in me from the first day we met. When he signed me, he said, 'You do what you do, and I'm going to work hard for you.' I made that promise, so he has my back, and I've got to have his."

"It's a team effort," says Platt. "I'm like a coach, and I've got great players. I can hook her up with Jermaine Dupri or Soulshock and Karlin. I tell her, 'I can get you to the plate; you've just got to swing the bat.' "

In the next year, Savage says, "I want to lace the radio stations up with a lot of Tamara Savage songs. I want you to hear something that's banging every time you turn on the radio. A lot of people don't know that the same person was writing all those songs they heard last year—they don't know who I am or what I look like."

But Savage is confident that will change. "I hear that some of my favorite artists have been talking about me," she says.

NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

IF YOU HAD MY LOVE • Rodney Jerkins, LaShawn Daniels, Cory Rooney, Fred Jerkins III • EMI Blackwood/BMI, Rodney Jerkins/BMI, EMI April/ASCAP, LaShawn Daniels/ASCAP, Cori Tiffani/BMI, Sony/ATV Songs/BMI, Fred Jerkins III/BMI, Ensign/BMI

HOT COUNTRY SINGLES & TRACKS

WRITE THIS DOWN • Dana Hunt, Kent M. Robbins • Neon Sky/ASCAP, Irving/BMI, Colter Bay/BMI

HOT R&B SINGLES

FORTUNATE • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT RAP SINGLES

NO PIGEONS • K. Howell, S. Ford, M. Bryan, Kevin Briggs, Kandi Burgess, Tamika Cottle • Sporty/ASCAP Steal Burg/ASCAP, Commando Brabdo/ASCAP, Safe Cracker/ASCAP, Shek 'em Down/BMI, Hilco/BMI, Tam/ASCAP, Air Control/ASCAP

HOT LATIN TRACKS

NO ME AMES • Giancarlo Bigazzi, Aleandro Civai Baldi, Marco Falagiani • BMG Songs/ASCAP, Warner-Tamerlane/BMI

Publisher Donates A Cool Million To Songwriters' Hall Of Fame

A MILLION-DOLLAR BABY: The Songwriters' Hall of Fame is $1 million richer, thanks to a gift by music publisher **Howie Richmond,** founder of indie publishing giant the Richmond Organization 50 years ago and a co-founder of the Hall in 1969.

Richmond's donation was made known June 9 at the Songwriters' Hall of Fame's 30th annual awards dinner in New York. Hall president **Bobby Weinstein** said that funds from the donation would be used to help organize a Hall Web site that would offer detailed information on the more than 300 songwriters who have been elected to the Hall since its formation in 1969.

As previously reported, the new songwriter members of the Hall are **Peggy Lee, Bobby Darin, Bruce Springsteen,** and **Sir Tim Rice.** Other songwriter awards were given to **Stephen Sondheim** (Johnny Mercer Award) and **Bart Howard** (Towering Song Award for his "Fly Me To The Moon").

Special awards also went to **Bill Lowery** (Abe Olman Publisher Award), **Natalie Cole** (Hitmaker Award), **Kenny Rogers** (Sammy Cahn Lifetime Achievement Award), and **Robert Mondavi** (Patron of the Arts Award).

Sondheim, by the way, resolved something of a 40-plus-year mystery with regard to his and the late **Leonard Bernstein's** show-stopping number "Gee, Officer Krupke!" from "West Side Story."

Billy Joel, in setting up the award for Springsteen, said he had called Sondheim years back to determine if Sondheim intended to use in the song a four-letter word that appears to sound like "krup-you."

Sondheim, in accepting his award, cleared up the matter. Indeed, he said, he originally used the "f" word in the lyric. After a demonstration of the song, a major investor threatened to pull out if the word stayed. Sondheim also recalled that **Goddard Lieberson,** the late head of Columbia Records and legendary Broadway cast-album producer, settled the matter when he told Sondheim that the label wouldn't be able to send the album across state lines if the "f" word was used on the album.

Oh, those innocent days of yesteryear!

SETTING SIGHTS ON MIDI: In what is regarded as a first, music print giant Hal Leonard Corp. has teamed with Yamaha Corporation of America to create a new Web site that allows dealers and consumers to purchase and/or download MIDI software for Yamaha Disklavier pianos, Clavinova digital pianos, Portatone portable keyboards, and other devices.

Words & Music

by Irv Lichtman

Visitors to the site, YamahaMusicSoft.com, may purchase prepackaged software online—the same products that are available through Yamaha retailers. In addition, select titles will be available for purchase and download directly to a dealer or a consumer's own computer. The price of buying conventional software and downloading it are the same. For instance, a collection of songs from "The Phantom Of The Opera" would sell for $34.95 in either version.

There are more than 400 song titles available on the Web site. Hal Leonard Corp. is the exclusive North American distributor for Yamaha MusicSoft software for the Yamaha Disklavier, Clavinova digital pianos, and Portatone keyboards.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. "Star Wars: Episode One—The Phantom Menace."
2. **Limp Bizkit,** "Three Dollar Bill, Y'all."
3. "Star Wars Trilogy—Special Edition."
4. **Sugar Ray,** "14:59."
5. "Backstreet Boys."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"WHEN GOD RAN"
Written by Benny Hester and John William Tarenti
Published by Word Music (ASCAP)

Great songs are often more than entertainment; they provide motivation and inspiration as well. "When God Ran" is one of those songs. It proved to be an important catalyst in the career of the band ***Shaded Red.*** *Shortly after the debut of its Cadence Communications album, the members of Shaded Red were in a car accident that left them emotionally scarred and uncertain about continuing their musical careers. Months after the accident, lead vocalist Jamie Roberts recalls picking up a guitar and playing the Benny Hester classic "When God Ran." The song, about God embracing the prodigal son after his return, is one of the most enduring hits in contemporary Christian music. On a personal level, it also proved to be cathartic for Roberts and his bandmates (brother Jonathon on vocals and keyboards, bassist Dave Villano, and drummer Ben Miller) and provided the motivation for them to go into the studio to record their upcoming sophomore album, "Red Revolution." Shaded Red recorded its cover of "When God Ran" at Abbey Road Studios with members of the London Philharmonic and the London Symphony Orchestra.*

"About a year ago we were in a serious wreck, and the guy who was playing drums for us was killed," Jamie Roberts says of the car accident that claimed the life of Chris Yoeman. "The last thing we wanted to do was play any music. The band almost ended at that point. We canceled four to five months of touring. It stopped everything.

"I had heard Benny Hester's song when I was 12 years old. One day I was in my apartment in Nashville and picked up a guitar I hadn't played for three months. I picked it up and didn't have anything in me to write a song myself. I was just so upset, but I remembered the song and started playing it.

"At that moment the song meant a lot to me because I needed to know the love of God. I needed to know that mercy and love that God has for me. It wasn't for anybody else.

"I probably fumbled over half the lyrics as I was singing it," Roberts continues. "It wasn't a performance. At that point, we got it in our minds that although our music is generally for youth, we could do the song in a fresh way that would appeal to a lot of people and minister to them the way it did to us."

DVD, CD-R Take Replitech; Alesis Bows Hi-Res CD Recorder

STUDIO MONITOR

by Paul Verna

WHEN IT LAUNCHED in 1992, the Replitech Conference was a single-city trade show centered around the North American market. It has since evolved into a global juggernaut that consists of three major events in the U.S., Asia, and Europe.

The North American show itself—originally held in Santa Clara, Calif., and later nearby San Jose—moved to the larger confines of San Francisco's Moscone Convention Center in 1998, reflecting the growth of an industry buoyed by the explosion of the CD-ROM and CD-R markets, as well as the introduction of DVD.

This year's Replitech North America, held June 8-10, again at the Moscone Center, sounded the familiar themes of growth and optimism. Although final figures had not been calculated at press time, a representative for the event's sponsor, Knowledge Industry Publications Inc., estimated that the 1999 show drew 7,000 attendees—up slightly over last year's tally of 6,800 registrants.

Spacewise, Replitech has expanded tenfold since its first show, which occupied 13,000 square feet. This year, the floor boasted 255 exhibitors sprawled out over a 130,000-square-foot area.

The prevalent topics of discussion—both on and off the show floor—included DVD manufacture, piracy protection, quality control, and developments in recordable disc technology.

DVD Video, in particular, has buoyed the industry in recent years, according to **Charles Van Horn**, VP of the International Recording Media Assn., which co-sponsored Replitech with TapeDisc Business publisher Knowledge Industries Publications Inc. In his opening address, Van Horn said, "DVD is the fastest-growing new packaged media format in history. No consumer electronics product has ever achieved more than a 6% household penetration five years after introduction, but DVD observers expect DVD Video to break that record."

Despite Van Horn's upbeat assessment, there were undercurrents of concern at the show. The optical disc industry, like most business, has experienced a recent wave of consolidation that has resulted in fewer players vying for their share of an increasingly competitive market. In addition, economic crises in Asia and South America have stalled or reversed growth in those markets and put a strain on the bottom lines of companies doing business there.

While the industry grapples with these issues, it must also contend with the specter of direct-downloading of music from the Internet and alternative storage mediums—both of which threaten to erode the traditional optical-disc industry—as well uncertainty over the fate of DVD Audio and Super Audio CD (SACD).

While DVD Audio is targeted as a the consumer sound carrier that will eventually supplant CD, SACD is being marketed as an audiophile format—an approach that concerns optical media manufacturers. As one exhibitor noted, "The difference between a niche market and widespread acceptance could mean millions of dollars' worth of business for us."

Other replicators and vendors hedge the latter issue by noting that the CD-ROM, CD-R, and DVD Video markets are keeping the pipelines supplied for now, especially in North America. Even without a breakthrough on the audio front, replicators are likely to thrive on the strength of the film, video, software, games, and conventional music markets in the near future.

With regard to direct downloading, the optical disc industry's reluctance to address the matter head-on is reminiscent of the way many music retailers sloughed off the same topic at their trade shows in the early '90s. I recall many a National Assn. of Recording Merchandisers Convention in which retailers, when pressed to respond to the then vague notion of direct downloading, argued that it did not represent an immediate threat to them.

It wasn't until MP3 compression and E-commerce hit them between the eyes that retailers admitted there was a problem. The optical disc industry could be in for a similarly rude awakening if it ignores the early-warning signs of the virtual music market.

On another front, the Replitech show floor was abuzz with small, modular CD-R duplication systems targeted at the music, publishing, document imaging, software development, video game, and service bureau markets. The units—which vary from two- or three-drive systems to towers of up to 100 trays—started cropping up at the 1997 Replitech, but they hit full stride this year, with up to 20 companies exhibiting CD-R duplication systems. Among the highlights were products by established players like Mediaform, CD Cyclone, Microboards Technologies, and Microtech Systems, plus new units from such manufacturers as Champion Duplicators, Otari, I Media Technologies, LSK Data Systems, CD Robotics, and Fairchild.

Steve Shray, VP of operations at Belmont, Calif.-based Microtech Systems, attributed the CD-R boom to low prices on blank media and the universality and stability of the format. "The format is embraced by a wide variety of businesses, and demand continues to grow," he said.

FAR FROM REPLITECH, a potentially significant development took place in the optical disc business. The Santa Monica, Calif.-based Alesis Corp.—one of the decade's major innovators with the Alesis modular digital multitrack (MDM)—introduced the MasterLink ML-9600 disc recorder, a high-resolution digital mastering deck aimed at commercial and project studios.

Scheduled to ship in the third quarter at a suggested list price of $1,699, MasterLink differs from other CD burners in that it allows users to record uncompressed, 24-bit, 96-kilohertz data on conventional CDs.

The MasterLink ML-9600 operates at any of four standard sampling rates—44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz—and word lengths of 16, 20, or 24 bits. In addition, the unit has a built-in hard disc editor that allows users to store up to 95 minutes of two-channel digital audio at the maximum sampling rate and word length. The editor is also capable of creating playlists, controlling gain on individual tracks, cropping start and end points, and combining or separating sections of tracks.

Among MasterLink's intended applications are delivery of finished masters to duplication houses, delivery of stereo mixes to outside mastering facilities, comparison of alternative song versions during mixdown, high-resolution backup and archiving of stereo audio files from digital audio workstations such as Digidesign ProTools, DJ compilations, creation of demo or reference discs, and creation of broadcast playlists.

Although high-resolution discs created on MasterLink are not compatible with conventional CD players, the unit uses the ISO 9660 disc format and AIFF-type audio files, enabling compatibility with digital audio workstations.

Another of Masterlink's noteworthy features includes the ability to install software updates via CD-ROM using the unit's built-in CD transport.

Alesis VP of sales and marketing **Jim Mack** says, "True to our company philosophy, Alesis is first to combine hard-disc recording, editing, and DSP software for pre-mastering and CD-R functionality in an affordable, stand-alone unit."

Alesis director of marketing **Peter Chaikin** adds, "Tomorrow's release formats—DVD and Super Audio CD—are calling for greater-than-16-bit delivery. MasterLink 9600 answers the immediate need for a 96 kHz/24-bit audio stereo delivery format. With higher resolution, editing, and signal processing, we expect MasterLink will be rapidly embraced as a superior alternative to R-DAT machines."

RADAR SCREEN: New York-based mobile recording specialist Effanel Music recently installed two Otari RADAR II 24-bit, 48-bit hard-disc recording systems in its L7 truck. The dual-RADAR system—which features expanded record time to accommodate remote appli-

(Continued on next page)

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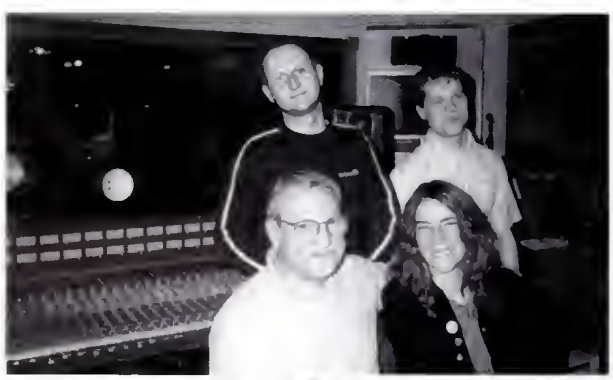
FOR THE RECORD

The Production Credits entry for the Jennifer Lopez track "If You Had My Love" (Work/ERG) in the June 19 issue contained incorrect recording, mixing, and mastering credits.

The track was engineered by Franklyn Grant and Robb Williams, mixed by Tony Maserati at the Hit Factory in New York on a Solid State Logic 9000J console and a Sony 3348 HR recorder, and mastered by Herb Powers at Powers House of Sound in New York.

In addition, the Production Credits entry for Lit's "My Own Worst Enemy" (RCA Records) in the June 12 edition contained incorrect mixing information. The track was mixed by Brian Malouf at Pacifique Studios in North Hollywood onto Quantegy 499 tape.



Patti Has The Power. Arista Records artist Patti Smith worked at New York studio Sear Sound on tracks for an upcoming release. Shown in Sear Sound's Control Room C—which features a new custom-made Avalon-Sear console—standing, from left, are engineer Danton Supple and Sear Sound assistant Todd Parker. Seated, from left, are Sear Sound owner Walter Sear and Smith. Not pictured is producer Gil Noble.

STUDIO MONITOR

(Continued from preceding page)

cations—was used by Effanel to record the 1999 "VH1 Divas Live" concert and the Grammy Awards ceremony, according to a statement from Canoga Park, Calif.-based Otari.

Effanel Music owner **Randy Ezratty** says, "RADAR II is just an exceptional piece of technology. We used [it] on the remote recording truck to see how it would hold up under the pressures of live network broadcasts, and it performed beautifully. This was not a decision we took lightly; we checked out every hard-disc-based multitrack system on the market. Having used RADAR II on these high-pressure events, in each instance, the design and reliability of RADAR II, as well as Otari's technical support, won our respect and admiration."

Ezratty adds that RADAR II netted Effanel new business when the Christian rock group **dc Talk** expressed interest in recording an upcoming performance in 24 bits for a future DVD release. "RADAR II literally got us that gig," says Ezratty. "The group was considering a DVD release of the concert, and once they found out that we could provide 24-bit recording capability, they were sold on Effanel."

Shown celebrating Effanel Music's purchase of two Otari RADAR II workstations, from left, are Otari Northwest product specialist Peter Kehoe, Otari Northeast regional sales manager Nick Balsamo, Effanel Music owner Randy Ezratty, and Otari RADAR sales manager Rob Grubb.

AUDIO TRACK

LOS ANGELES

AT WESTLAKE AUDIO, **Mariah Carey** cut vocals for an upcoming release, with **Stevie J.** and **Damion Young** producing, **Bob Brown** and **Dana Chappelle** engineering, and **Markus Ulibarri, Pablo Munguia, Monique Mizrahi,** and **Donna Gay** assisting; **Rage Against The Machine** front man **Zack De La Rocha** tracked vocals in Studio D for the band's upcoming Epic Records release, which was produced by longtime collaborator **Brendan O'Brien** and engineered by **Michael Parnin** on the studio's 72-input Neve VR; **Limp Bizkit** locked out Studio B for more than a month while working on its upcoming release, "Significant Other," for Interscope Records, which was produced by **Terry Date** and engineered by **Ulibarri**, with assistance by **Jesse Gorman;** Roadrunner act **Coal Chamber** tracked with producer **Josh Abraham,** engineers **Brian Virtue** and **Parnin,** assistant Gorman, and guest performer **Ozzy Osbourne;** and **George Clinton & the P-Funk Allstars** jammed in Studio C with guest musician **Flea** for a Mammoth Records release engineered by **John "Fundi" Fundingsland** and assisted by Mizrahi and Munguia.

ENGINEER **Ron Boustead** has been burning the midnight oil at CMS Digital Mastering in Pasadena, Calif., where his recent credits include the radio mix of **Sixpence None The Richer's** "There She Goes"; a live album by Latina pop star **Vikki Carr;** a remix of **Delirious5?'s** "Deeper"; and a project by **Black Label Society,** a heavy metal band fronted by guitarist **Zakk Wyle.** Boustead has also worked on the **Lenny Kravitz** tracks "Black Velveteen," "Fly Away," "Supersoulfighter," and "Straight Cold Player," plus a batch of remixes of "Thinking Of You" that included a salsa version by **Emilio Estefan.**

NASHVILLE

TOM PETTY live recordings from his March 15 and 16 performances at San Francisco's Fillmore were mixed in 5.1-channel surround sound at 17 Grand Recording. **Richard Dodd** produced and engineered both the surround and stereo mixes in the studio's Euphonix control room, according to studio co-owner **Jake Niceley.** The **Petty** material is scheduled for release on DVD and home video later this year. In other activity at the Nashville studio, **Randy Travis** tracked for DreamWorks with producer **Kyle Lehning** and engineer **Steve Tillisch, Alabama** mixed a 5.1-channel recording with producer/engineer Niceley, **Nickel Creek** tracked for Rounder with labelmate **Alison Krauss** producing and **Gary Paczoza** engineering, and **the Martins** recorded a Spring Hill release with **Michael Sax** producing and **Ronnie Brookshire** engineering.

OTHER LOCATIONS

AT INDRE STUDIOS in Philadelphia, RCA recording artist **Dave Matthews** performed a short set and recorded an interview following two sold-out shows in town. The session was engineered by studio owner **Michael Comstock.** Also at Indre, **Brutal Truth** worked on its "Live From Planet Earth" album for Relapse Records, which was engineered by Comstock; local all-female band **Shehaw,** which recently won the Philadelphia-area Lilith Fair Talent Search, held a record-release party at the studio. The album—scheduled for release on indie Handwritten Records—was produced by **Joe Taylor** and mastered at Indre by engineer **Chris Zimmerman.**

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 19 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	IF YOU HAD MY LOVE Jennifer Lopez/ Rodney Jerkins (WORK)	FORTUNATE Maxwell/ R. Kelly (Rockland/Interscope)	WRITE THIS DOWN George Strait/ T. Brown, G. Strait (MCA Nashville)	LIT UP Buckcherry/ Terry Date Steve Jones (Dreamworks)	MY OWN WORST ENEMY Lit/ Don Gilmore & Lit (RCA)
RECORDING STUDIO(S) Engineer(s)	SONY MUSIC (New York) Franklyn Grant Robb Williams	CHICAGO TRAX (Chicago) Joey Donatello, Stan Wood Anthony Kilhoffer	OCEANWAY (Nashville) Steve Marcantonio	NRG (Los Angeles) Terry Date	NRG (Los Angeles) Don Gilmore
RECORDING CONSOLE(S)	SSL 9000	SSL E series w/ G computer	Neve BD78	Neve BD68	Neve BD68
RECORDER(S)	Sony 3348	Studer A800	Sony 3348 HR	Studer A827	Studer A827
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 467	Quantegy 499	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Tony Maserati	HIT FACTORY (New York) Tony Maserati	OCEANWAY (Nashville) Chuck Ainlay	LARRABEE WEST (Los Angeles) Terry Date	PACIFIQUE (Los Angeles) Brian Malouf
CONSOLE(S)	SSL 9000J	SSL 9DBDJ	Neve 8D7B	SSL 9000J	SSL 9000J
RECORDER(S)	Sony 3348 HR	Sony 3348 HR	Ampex ATR 102	Sony 3348 HR	Sony 3348 HR
MASTER TAPE	BASF 900	Quantegy 467	BASF 900	Quantegy 499	Quantegy 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	BERNIE GRUNOMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	Sony	UNI	UNI	UNI	BMG

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BAR/NONE TO UNLEASH RED HOT CHARITY SET

(Continued from page 11)

Jobim with a global cast of stars. That project, released in 1996 on Verve/Antilles in the U.S., raised $500,000 for AIDS charities, according to Red Hot sources.

Since many of the "Red Hot + Rio" participants—including Byrne, Lindsay, Grammy-nominated producer Andres Levin, and Red Hot producer Béco Dranoff—were already on "Onda Sonora," the project was a natural fit for Red Hot.

"As an AIDS organization, we're very interested in concentrating on AIDS outside of the U.S., especially drawing attention to African countries," says Red Hot Organization GM Brian Hanna. "We've already raised $100,000 that will go toward AIDS charities in Portuguese-speaking communities."

Bar/None, which had never released a Red Hot project before, got involved through Lindsay, who was signed to the label as a solo artist. Bar/None owner/operator Glenn Morrow says, "We'd done three Arto albums and been interested in the adventurous side of Brazilian and Portuguese music that's been developing for 30 years. We were intrigued by this project and the pool of players who were involved. I was talking to Arto about a few other things, and this came up, and it seemed like a great idea that tied in with our musical interests."

The label has done its largest press mailing in its 13-year history to call attention to "Onda Sonora: Red Hot + Lisbon," according to Morrow. He says Bar/None will ship approximately 10,000 copies of the album and hopes to sell up to 30,000 units. The album's focus track is the Byrne/Veloso entry, a meditation on Portuguese-born film star Carmen Miranda named after her hometown. In addition, the lang cut is also a potential airplay candidate in the U.S., given her popularity here.

Besides the press campaign, Bar/None is trying to put together a New York concert featuring some of the project's artists. However, at press time, those plans were still in progress.

For Lindsay, the "Onda Sonora" project stands out from other compilations because of its cohesiveness, for which he credits producers Levin and Dranoff. "I think this is an excellent compilation record," says Lindsay. "Most compilations are dreary, but this is a good one. You can put it on and enjoy it."

Benjamin Kelly, World/Latin buyer at the Virgin Megastore Times Square here, concurs with Lindsay, saying, "Because ["Onda Sonora"] consists of collaborations specifically for the project, it stands alone in a field crowded with compilations where the tracks are licensed from existing albums."

> ***'This project stands alone in a field crowded with compilations'***
>
> **– BENJAMIN KELLY –**

Kelly adds that Virgin will likely play the Byrne-Veloso cut on the store's TV network. In addition, says Kelly, Virgin is "open to work with Red Hot or the label on cross-promoting the record with special events."

In Portugal, "Onda Sonora" was released May 18, 1998, on Movieplay and subsequently certified platinum in that country for sales of 40,000 units. On July 11, 1998, the project received national exposure through the Red Hot + Lisbon Festival, a concert that took place on a stage of the Expo '98 festival in Lisbon. The show featured performances by Bragança, Pais, Lura, Madredeus, General D, and Delfins.

Another aspect of the marketing program in Portugal was a special that aired on national TV; footage from that program was carried by MTV in Brazil, according to Hanna.

In October of last year, Movieplay followed up "Onda Sonora" with a companion piece, "Lisboa: Red Hot On Portugal," which featured fado tunes and music by '70s Portuguese acts. The "Lisboa" project has been certified gold, for sales of 20,000 units. Morrow says the U.S. market is primed for a Portuguese compilation.

"We're going to try to connect all these little pockets of interest together," he says. "There's something in the air now about music like this. People are looking for some new directions. This is a music that's so rich, and it's just getting its due now in the U.S."

Assistance in preparing this story was provided by Nuno Galopim in Lisbon, Portugal; Dominic Pride in London; and Robbert Tilli in Amsterdam.

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MARKETING DIRECTOR

Edel America Records seeks Marketing Director. Candidate must have prior record label experience.
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Update

CALENDAR

JUNE

June 19, **GuttnrBall '99**, benefiting T.J. Martell/Neil Bogart Memorial Fund, Sports Center Bowl, Studio City, Calif. 310-247-2980.

June 19, **Run On The Row**, hosted by Black-Hawk, sponsored by Arista/Nashville, and benefiting the Frances Williams Preston Laboratories, Nashville. 615-846-9116.

June 19, **Vision Awards 1999**, Beverly Hilton Hotel, Beverly Hills, Calif. 818-992-0500.

June 19, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, LAX Marriott, Los Angeles. 888-836-8086.

June 22, **Working With Agents And Managers Workshop**, sponsored by California Lawyers for the Arts, Oakland, Calif. 510-444-6351.

June 22-25, **MtOEM Americas**, Convention Center, Miami. 212-370-7470.

June 23, **Sweet Relief Musicians Fund Five-Ynar Annivnrsary Bnnnfit**, Hollywood Athletic Club, Hollywood, Calif. 323-953-9502.

June 24, **1999 Hnrons & Hnroinns Awards Luncheon**, benefiting the William H. Parker Los Angeles Police Foundation, Universal City Hilton, Universal City, Calif. 818-710-7071.

June 24, **Songwritnr Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lifo, New York. 212-957-9230.

June 25, **Surviving In The Millennium: King & Ballow's Annual Entnrtainmont Law Seminar**, Loews Vanderbilt Plaza, Nashville. 615-726-5530. llowe@king-ballow.com.

June 25-28, **Dockers Classically Independnnt Film Festival**. Writers Guild Theater, Los Angeles. 212-477-1555.

June 26, **Sports & Celebrity Awards Oinnnr**, Hollywood Park Raco Track, Los Angeles. 818-528-3270.

June 26-28, **City Of Dreams Sominar**, New York. 212-391-5755.

Juno 27-29, **Entnrtainmnnt Rnal Estato Forum**, Bellagio, Las Vegas. 888-987-8686.

June 28, **Songwritnr Notwork Monting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Downtimo, New York. 212-957-9230.

June 29, **Strategies For Survival And Success In A Shrinking Rncord Industry Job Market Pannl**, prosented by National Assn. of Record Industry Professionals, Hotol Sofitel, Los Angelos. 323-904-4700. info@nanp.com.

June 29, **NATPE ETC: Now Media Road Tour**, CNET Studios, San Francisco. 323-965-1990.

Juno 20, **The Best Of Thn Los Angeles Womnn In Music Soirnn**, Genghis Cohen, Los Angeles. 213-243-6440, www.lawin.org.

JULY

July 6, **Songwritors In The Round With Raul Malo Of Thn Mavoricks And More**, El Habito, Miami. 305-899-7346.

July 7-11, **Second Annual Hip-Hop For Jesus National Christian Rap Confernnce**, Radisson Star Plaza Hotel, Merrillvillo, Ind. 219-885-3787.

July 8-10, **18th Annual Homn Entnrtainmnnt Conferonce**, sponsored by the Video Software Dealers Assn., Convention Centor, Los Angeles. 818-385-1500.

July 10-16, **1999 Managomont Oevelopmont Sminar For Tnlnvision Executives**, Northwestern University, Evanston, Ill. 202-429-5347.

July 11, **12th Annual Magic Johnson Sports Star Oinnnr And Auction For Muscular Dystrophy Assn.**, honoring DreamWorks Records head of urban music Jheryl Busby, Beverly Hilton Hotel, Beverly Hills, Calif. 310-450-9032.

July 12, **Childrnn's Hospital Of Los Angntss Cotnbrity Golf Classic**, North Ranch Country Club, Westlake Village, Calif. 323-669-5972.

July 12, **1999 American Civil Liberties Union Torch Of Liberty Awards**, honoring Martin Scorsese and Lava Records president Jason Flom, Beverly Hilton Hotel, Beverly Hills, Calif. 213-977-5252.

July 14-16, **Billboard Dance Music Summit**, Sheraton Colony Squaro, Atlanta. 212-536-5002.

July 17-18, **Playboy Expo**, Pacific Design Center, Los Angeles. 310-550-7776.

July 19-20, **Fourth Annual Plug.In '99 Forum**, Marriott Marquis, New York. 800-611-2350. www.jup com/events/forums/plugin.

July 31-Aug. 1, **1999 PBS/TCA Summer Press Tour**, Ritz-Carlton Huntington Hotel, Pasadena, Calif. 703-739-5074.

AUGUST

Aug. 6-7, **Fourth National Entnrtainment Industry Confnrnnce On Thn Technology, Art, & Business Of Music**, produced by IMMEDIA!, ABC Radio Centre, Sydney. 61-2-9557-7766. www.immedia.com.au/tab.

Aug. 9, **Ninth Annual T.J. Martnll Team Cup Challnnge Golf Tournamnnt**, Ridgewood Country Club, Paramus, N.J. 212-980-6600.

Aug. 13-15, **Rhino RetroFnst**, sponsored by Rhino Records, Santa Monica Civic Auditorium, Santa Monica, Calif. 310-474-4778.

Aug. 18, **The Source Hip-Hop Music Awards**, Pantages Theatre, Los Angeles. 310-248-6140.

Aug. 19-22, **Popkomm**, Cologne, Germany. 49-221-91655-0. www.popkomm@musikkomm.de.

Aug. 25-29, **Seventh Annual Cutting Edge Music Business Conference And Roots Music Gathnring**, Contemporary Arts Centor, New Orleans. 504-945-1800.

Aug. 31-Sept. 3, **1999 National Assn. Of Broadcasters**, Orange County Convention Center, Orlando, Fla. 202-775-3511.

SEPTEMBER

Sept. 2-5, **Audio Engineering Society Intnrnational Conference**, Villa Castelletti, Signa, Italy. 49-9131-776-303.

Sept. 9, **1999 MTV Vidno Music Awards**, Metropolitan Opera House, New York. 212-258-8000.

Sept. 9-13, **Mixshow Power Summit '99**, South Beach, Fla. 212-340-4738.

Sept. 15-17, **National Assn. Of Rncording Mnrchandisnrs Fall Confernnce 1999**, Coronado Island Marriott Resort, Coronado, Calif. 609.596.2221. www.narm.com.

Sept. 24-26, **Focus On Video '99**, International Centre, Toronto. 416-531-2121, promex@sympatico.ca.

Sept. 24-27, **Audio Engineering Society Convention**, Jacob Javits Center, New York. 212-661-8528.

Sept. 25, **How To Start & Run Your Own Record Labnl Seminar**, New Yorker Hotel, New York. 212-688-3504, www.outersound.com/revenge.

Sept. 30-Oct. 10, **Mammoth Music Mart For Lou Gehrig's Disease**, Old Orchard Center, Skokie, Ill. 312-751-5520.

OCTOBER

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar & Awards**, Fontainobleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

Oct. 7-9, **Amsterdam Dancn Event '99**, Felix Meritis, Amsterdam. 31-35-621-87-48.

Oct. 15-17, **MusicBiz 2005 Conferencn**, San Francisco. 800-539-9032. www.mb-5.com.

Oct. 27-30, **19th Annual Black Entertainment & Sports Lawynrs Assn. Confnrencn**, Marriott Casa Magna Resort, Puerta Vallerta, Mexico. 323-938-2364.

Oct. 28, **NATPE ETC: New Media Road Tour**, American Film Institute, Los Angeles. 323-965-1990.

NOVEMBER

Nov. 6, **Music In Thn Digital Millnnnium: A Legal And Business Affairs Forum And Technical Expo**, McAllister Auditorium, Tulane University Law School, New Orleans. 504-897-0886.

Nov. 10-12, **Billboard Music Video Conference & Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

Nov. 10-12, **REPLitech Asia**, Convention and Exhibition Centre, Hong Kong. 914-328-9157.

Nov. 13, **How To Get A Record Deal Snminar**, New Yorker Hotel, New York. 212-688-3504, www.outersound.com/revenge

DECEMBER

Dec. 3, **VH1/Vogue Fashion Awards**, The Armory, New York. 212-258-7800.

Dec. 31, **Latin Gala 2000**, benefiting Project Angel Food and the Hollywood Westside Cultural Commission, Hollywood Palladium, Los Angeles. 323-634-7811.

A Magic Night. Luciano Pavarotti held his annual Pavarotti & Friends charity show June 1 in his hometown of Modena, Italy. Lionel Richie wrote the event's anthem, "The Magic Of Love," which he performed with Pavarotti. Additionally, Pavarotti performed duets with Ricky Martin, B.B. King, Mariah Carey, Joe Cocker, and Gloria Estefan. The event raised funds for the children of Guatemala and Kosovo. Shown backstage, from left, are Pavarotti, Richie, and Martin.

LIFELINES

BIRTHS

Girl, Holly Annmarie, to **Debbie Galante Block** and **Al Block**, April 6 in Mount Kisco, N.Y. Mother is a correspondent for Billboard special issues.

Boy, Milo James, to **Christina** and **Peter Himberger**, May 20 in Redondo Beach, Calif. Father is a music manager and partner in Dream Street Management. Mother is an account manager, event marketing, for Team One Advertising.

Girl, Callista Alina, to **Dylan** and **Eugene Maillard**, May 25 in Santa Monica, Calif. Father is executive director of the National Academy of Recording Arts and Sciences Foundation.

Boy, Grayson, to **Melissa** and **Todd Haller**, May 20 in Mount Pleasant, S.C. Father is PD of WLLC (Alice@100.5) Charleston, S.C.

DEATHS

Gertrude Gipson Penland, following a brief illness, May 25 in Los Angeles. She was a former entertainment editor at The Los Angeles Sentinel and a syndicated columnist for 125 African-American newspapers. Penland was also the first black person on the California Motion Picture Development Council and did a daily show on KJLH Los Angeles called "Hollywood Update." She won many awards, including an NAACP Image Award for community service and Woman of the Year from the National Assn. of Media Women. She is survived by two daughters, including Revé Gipson, who is a publicist for Maze Featuring Frankie Beverly; a brother; a niece; and a nephew.

Marie St. Louis, 71, of cancer, May 29 in New York. Louis began her career in 1962 with Festival Productions and its president, George Wein, where she organized jazz festivals like the Playboy Jazz Festival, the New Orleans Jazz & Heritage Festival, and the JVC Jazz Festival. She booked such artists as Louis Armstrong, Duke Ellington, Ella Fitzgerald, Miles Davis, Count Basie, and Benny Goodman. She is survived by her daughter-in-law, pianist Patrice Rushen; her son; tour producer Marc St. Louis; a grandson; and a brother. In lieu of flowers, donstions may be made in her name to the American Cancer Society.

GOOD WORKS

LIP SERVICE: **Iman** and **Missy Elliott** have created Misdemeanor lipstick for IMAN Cosmetics and will donate a portion of the sales to the domestic violence organization Break the Cycle. The lipstick streets June 22, the same day as Elliott's new album, "Da Real World." Contact: **Lisa Jefferson** at 310-288-3850.

JOIN THE JUBILEE: Jubilee 2000—supported by the likes of **Radiohead's Thom Yorke, Bono, Bob Geldof**, and Microsoft Network—is a new group that supports the cancellation of Third World debt because it keeps impoverished countries from providing health care and education for their citizens, protecting the environment, and preparing for natural disasters. On June 14, the House of Blues in Los Angeles hosted a benefit concert with **Perry Farrell, Cibo Matto**, and **Sean Lennon**. More info and an online petition can be found on www.dropthedebt.msn.com. Contact: **David Bryden** at 202-783-3566.

JAZZ IT UP: In conjunction with the Central Park Conservancy, the **Lincoln Center Jazz Orchestra** and **Wynton Marsalis** will present free concerts celebrating **Duke Ellington's** life and music Saturday (19) on Central Park's Great Hill in New York. Funding for the event was supplied by Time Warner, Warner Music Group, and Time Warner Cable. Contact: **Mary Fiance Fuss** at 212-875-5597.

OLDIES BUT GOODIES: KRTH (K-Earth 101) Los Angeles and Variety Club, a children's charity of Southern California that provides therapy and shelter to abused kids, pediatric AIDS research and care, education for learning-disabled youngsters, and treatment for drug-addicted infants, raised $73,194 in pledges during the sixth annual Care for Kids Radiothon. The six-year total is now $881,075. Contact: **David Gleiberman** at 323-930-5241.

RIDE LIKE THE WIND: Red Ant Entertainment CFO **Larry Madden** and senior VP of business affairs **Mark Walker**, along with 2,500 others, embarked June 6 on California AIDS Ride 6, a seven-day, 560-mile bicycle ride from San Francisco to Los Angeles that raises money for the fight against HIV and AIDS. Madden and Walker each raised $2,500 in pledges. Contact: **Suzan Crane** at 310-246-5966.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Canadian Trade Mag Shifts Gears

Weekly Print Format Being Dropped In Favor Of Net, Fax, E-Mail

BY LARRY LeBLANC

TORONTO—Battered by financial pressures for the past six months, Canadian music trade periodical The Record is taking a change in course that has set off alarm bells through the Canadian music industry.

During the first week of August, The Record—which has been published since 1981—will eliminate its weekly print format and begin servicing news and charts to its subscribers via other methods of distribution. This includes a Web site carrying full text versions of stories and Canadian-based charts licenaed from Broadcast Data Systems and SoundScan, plus two E-mail broadcasts and two fax releases per week, summarizing weekly news highlights.

FARRELL

The Record will still publish at least five comprehensive printed special issues per year, spotlighting Canadian Music Week/the Juno Awards, Canadian Country Music Week, dance music, fall releases, and a year-end review. Weekly, it will carry a greater selection of SoundScan charts than it did previously. For the first time it will include jazz, classical, heavy metal, and country charts, plus a top 200 pop retail album chart. Until now, The Record has printed a 100-title album chart licensed from SoundScan.

"Making the move to the Internet will provide The Record with a greater relevance," says former Billboard Canadian editor David Farrell, who co-publishes The Record with his wife, Patricia Dunn-Farrell. "[The move] will result in instantaneous information communication so we can better meet clients' needs and not be beaten by [daily] newspapers on stories."

Farrell also says that being online will lead to increased readership for the publication because of its accessibility. However, doubts are being expressed about the viability of the electronic approach.

"Online, The Record can potentially be read by more people, but the question is whether David can get enough [industry] support, make it interesting enough, and whether people have enough time to continually go online," says Bernie Finkelstein, pres-

(Continued on page 52)

Surf's Up. Executives from BMG and the Festival Group meet at the beach to celebrate their Australian joint venture, BFM Distribution, which opens for business officially on July 1. Pictured, from left, are BMG Australia GM of finance and operations Steve Pedo; BFM Distribution GM Steve Scott, BMG Australia managing director Tim Prescott, Festival Group CEO Roger Grierson, and Festival Group managing director Jeremy Fabinyi.

Uzbekistan's Yulduz Gets Major Backing To Go Int'l

BY ROBBERT TILLI

AMSTERDAM—An Eastern star is rising in the Western world.

For the first time in the career of Yulduz, who is from the former Soviet state of Uzbekistan, she will be backed up by the marketing machinery of a major.

She is signed to the Dutch arm of the Belgian Double T Music label, and her self-titled fourth album, released May 17 here, is to go through the channels of Sony Independent Network Europe (SINE).

Used to selling millions of records and filling soccer stadiums in Uzbekistan, Yulduz (whose name means "star" in Uzbeki) had to start from scratch on her international career.

Years of emotional and financial investments are now paying off for both the artist and Amsterdam-based 3WF Management, a specialist in "non-Western" music.

"For seven years we've been working with her. In order to make it here, Yulduz had to play in small clubs with sometimes only 20 visitors," recalls her personal manager, Mahindra Goercharan. "We knew her majestic vocals and stage persona would win over Western crowds."

These two aspects of her enormous talent convinced Double T Music Holland managing director Marcel Albers and A&R manager Christian Muiser to snap up Yulduz after her gig at the 1997 Parkpop festival in the Hague. "On top of that, she's a great songwriter, too. We wanted to produce a credible crossover album for the international market, too," says Albers.

"Yulduz" is the first album release from an act signed by Double T Music Holland.

Says the artist, "Making a combination of Uzbeki folk and Western pop wasn't that easy. [Dutch] producer Attie Bauw and myself first had to understand each other's roots. We talked until we were blue in the face," she says, chuckling.

Sonically, the album is very different from its three predecessors, which were released by German indie Blue Flame. "This is my first 'serious' album," admits Yulduz. "This time we did a real job instead of only a three-day recording session and then release an album. With some interruptions, we've been working for a year on the new CD," she adds, underlining her frequent trips between her hometown of Tashkent and Amsterdam.

The recordings took place in producer Bauw's Amsterdam home studio, dubbed the Bauwhaus. "For me, working with Yulduz evoked all the silly images little Western boys have of the Orient," he says. "I felt like Aladdin on his flying carpet. Suddenly you miss all your usual musical references."

YULDUZ

The album features guest appearances by South African Zulu choir Family Factory and American drummer Jeffrey Clemena of G. Love & Special Sauce.

First single "Tak Boom"—a catchy sing-along number—is a tasty mixture of Oriental and African music, jazz, '60s beat, and raggamuffin. In order not to confuse her world music fan base, it will be released Monday (21), one month after the album release. The album will first be displayed on counters in retail chain Free Record Shop and will be presented by world music radio station Q Radio. The single will be racked as a "buy and try" item in Free's pop section.

"For us, it's a great way to broaden our repertoire in the shops," says Co Rowold, buyer at Free.

"Tak Boom" and the album track "Dema" have already been playlisted on Danish public radio station P3. A stunning video of the single, set in a Turkish bath, has been shot by French producer César Vayssié. Remixers of "Tak Boom" include Ash Howes (Faithless, the Cardigans). A vinyl mailing campaign is aimed at clubs in Spanish seaside resorts and in the dance music mecca Ibiza this summer.

"Our job is to tell the people that she can cross cultural boundaries," says SINE international marketing manager Doe Phillips. "With her stage presence, she could support any Western pop act in front of young crowds in London and Paris. One moment she rocks out, the next moment she is belly-dancing."

To date, the set has sold 3,000 units in the Netherlands, the label says.

The album will be further promoted through pop and world music summer festivals. It will be handled by Double T in countries where it has an affiliate, namely Belgium, the Netherlands, Germany, and France. SINE has already secured releases on Epic in South Africa, Sweden, and Finland, where Yulduz toured in May. A release is expected in September there, and the set is due July 25 in Germany.

SINE's Phillips says that "Sony U.S. is interested too. It will find the right label for Yulduz. As she has a great crossover potential, they won't just put her in the 'new age' pocket."

A special version of the album supervised by Metin Ilhan has already been released in Turkey.

The pop appeal has been widely recognized in the Dutch press. "With a little luck, Yulduz could bridge the gap between [Turkish] star Tarkan and [songstress] Natacha Atlas," writes music journalist Dieter van den Bergh in Dutch music magazine Oor.

The release of second single "Dunya" (The World/God), a monumental ballad, is expected to put Yulduz firmly on the map.

U.K.'s Deacon Among Queen's List Honorees

It's an honor: John Deacon, director general of U.K. labels' body the British Phonographic Industry (BPI), is among the music business notables recognized in the Queen's Birthday Honours list, published June 12.

Deacon, who becomes a Commander of the British Empire (CBE), is a former GM of A&M Records U.K. and has been director general of the BPI since 1979. He says, "This is an immense personal honor, but it is also a mark of the government's recognition of the music industry's achievements."

DEACON

Also honored in the annual list were composer John Barry, Officer (of the Order) of the British Empire (OBE); Music of Black Origin Awards chief executive Kanya King, Member (of the Order) of the British Empire (MBE); and radio programmer Tim Blackmore (OBE).

Australia's Sanity Expands Beyond Records

BY CHRISTIE ELEIZER

MELBOURNE, Australia—Australian market-leading music merchant Sanity Music, whose 193 stores account for more than 20% of sales here, is expanding its branding beyond the record retail sector with a more lifestyle-driven product and business policy.

In five years, says chief executive Daniel Agostinelli, music will account for only 85% of Sanity stores, sharing floor space with fashion, telecommunications, and accessories.

SANITY

"Branding will be all important," he says. "Ours needs to be youth-orientated, and it needs to take Sanity one step further."

Reflecting that approach, in August, the chain is launching the 200-capacity Sain Bar in Melbourne's fashionable South Yarra district (**Billboard*Bulletin*, June 1**). With a license to stay open until 3 a.m. seven days a week, it's

(Continued on next page)

Uni Taps Into Spanish Dance

BY HOWELL LLEWELLYN

MADRID—Universal Music Spain is diving into the thriving Spanish underground dance scene via an alliance with Barcelona's cutting-edge dance indie label and distributor So Dens Distribucions.

The move will open up the country's specialist areas of dance, electronic, hip-hop, and funk to the Madrid-based major, as well as allow Universal to put its international dance product through So Dens' specialist network.

Universal lacks a domestic presence in these musical genres, says Universal Music Iberia president Jesús López, who decided to find an established partner in that area "to join forces for the exploitation of our respective dance catalogs."

Although the Spanish music industry, including the majors, is concentrated in Madrid, Barcelona has always led the way in dance and electronic genres. So Dens was formed just over three years ago, has four specialist labels, and has gained prestige and influence.

"This deal opens up the domestic dance scene to Universal in Spain," says Universal's Barcelona-based dance manager, Gerardo Sanz. "Universal obviously has an extensive international catalog through its various labels but has no inroads into [dance music in] this country."

López hopes that the creativity and knowledge of the So Dens team, linked to Universal Music's dance catalog, will put Universal into the lead in the dance market. "So Dens represents the young and independent spirit necessary to enter this specialized area, while Universal supplies the sales, product, and administration infrastructure," he says. "This combination should be unbeatable in the dance sector."

So Dens director Just Leon says only seven foreign labels licensed to So Dens will be exploited by Universal, "or about 200 of our 1,500 titles," because Universal will choose the titles with greatest sales potential. "A lot our product is obviously too underground," he explains.

Universal has not taken an equity stake in So Dens, says Leon.

"The deal is very good for us and puts our catalogs on the level of a multinational label with mainstream distribution," adds Leon. "It will allow us to expand our activities while maintaining our independence."

So Dens labels are Minifunk (funk), Donna Lee (electronic), Nu Cru (hip-hop), and So Dens (dance). Its best-known Spanish dance/funk act is An-Der Beat.

Sony Spain Promotes 2 Columbia, Epic Execs

BY HOWELL LLEWELLYN

MADRID—Sony Music Entertainment Spain has promoted Raul Lopez and Manolo Moreno to the new posts of managing directors of Columbia and Epic, respectively, in the territory.

MORENO

LOPEZ

The two executives have headed the labels as GMs until now and will continue to report to Sony Music Entertainment Spain president Claudio Condé in their new posts, which are effective immediately. The move cements Sony's split of its Spanish operations into the two label groups, which originally took place in June 1997.

Lopez joined Sony in 1991 as marketing director for Columbia repertoire, while Moreno has worked for the company since 1983, when it was CBS Records in Spain. Both are considered to be largely responsible for Latino music's boom on the Spanish chart this year.

Of the seven Latino albums currently in the official top 50 chart, three are on Columbia—Ricky Martin's self-titled set, Chayanne's "Atado A Tu Amor," and Shakira's "Donde Estan Los Ladrones?"—and two are on Epic: Elvis Crespo's "Suavemente" and Donato y Estefano's "Hombre A Mujer."

In mid-May, Martin and Chayanne occupied the top two spots on the chart, a first for Columbia.

Lopez points out that a special version of Martin's debut English-language album was put together for Spain.

"We asked Ricky to do three songs in Spanish, instead of the [version with] one in Spanish and one in 'Spanglish' that is available in the rest of the world, and he agreed," Lopez tells Billboard.

AUSTRALIA'S SANITY EXPANDS BEYOND RECORDS

(Continued from preceding page)

designed as a watering hole for the music, fashion, and publishing industries, as well as a showcase for new acts. Agostinelli says similar sites will follow in other states if the first proves successful.

Last year, the chain began distributing 100,000 copies of a full-color giveaway music/lifestyle magazine, called Sain. Advertising support from record companies has been mixed, Agostinelli admits, "but the magazine has gone into profit because of outside industries who want to get into its youth demographic. We are in the enviable position where we're turning down ads if they're not cutting edge enough for our readers."

Later this year, the chain will launch Sain Unlimited, a quarterly sold through news agents. Agostinelli is reluctant to reveal further projects, but industry sources say that further joint ventures in a record label and a TV show have been discussed.

Sanity will also be going online in August, the last of the major players here to do so, although online retail is expected to account for only 2% of its business. "All this scare talk about online retail and MP3 belies the fact that new technology gives the music industry opportunity to expand," says Agostinelli. "By widening our brand name, we're exposing it to more people and bringing their dollars back to the music industry."

Although the music retail business has been flat so far this year, Sanity is expected to reach annual sales of more than $300 million Australian ($192 million).

Fueled by a public stock flotation that earned $65 million Australian ($41.6 million), tough negotiating tactics, and tight margin operations, Sanity opened seven new outlets in May and five more due in June. By December, it expects to have 220 outlets. One of the new sites will be an 800-square-meter superstore in a new Fox Studios complex in Sydney, where the chain's store-design innovations will be unveiled.

M&D musica e dischi

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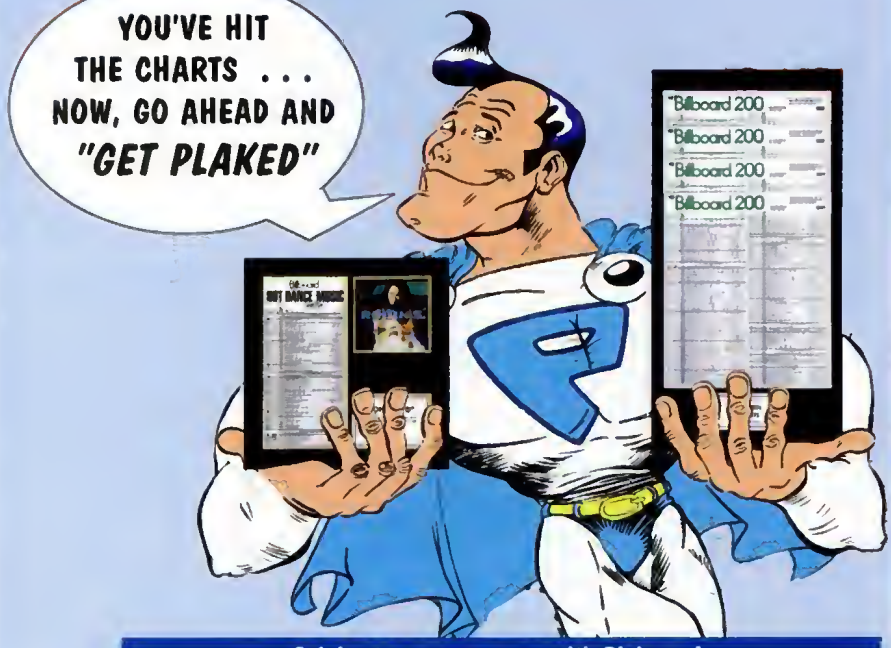

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HITS OF THE WORLD

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JAPAN (Oempa Publications Inc.) 06/21/99

THIS WEEK	LAST WEEK	SINGLES
1	NEW	GIRI GIRI CHOP B'Z ROOMS
2	2	FLOWER KINKI KIDS JOHNNY'S ENTERTAINMENT
3	1	PIECES L'ARC-EN-CIEL KIJOON
4	NEW	MURE CHAGE & ASKA TOSHIBA-EMI
5	6	URA BTTB RYUICHI SAKAMOTO WARNER
6	NEW	CRAZY BEAT GOES ON! DA PUMP AVEX TRAX
7	3	GRATEFUL DAYS ORAGON ASH VICTOR
8	7	HUNGRY SPIOER NORIYUKI MAKIHARA SONY
9	4	BYE-BYE BLACK BISCUITS BMG
10	9	LOVE OESTINY AYUMI HAMASAKI AVEX TRAX
11	NEW	YUME NO TAMENI PUFFY EPIC
12	5	BREAKIN' DUT THE MORNING SPEEO TOY'S FACTORY
13	11	I LOVE NIP-HOP ORAGON ASH VICTOR
14	10	TO BE AYUMI HAMASAKI AVEX TRAX
15	8	SABAIBAL GLAY UNLIMITED
16	12	FRIENDS (REMIX) REBECCA SONY
17	18	GIRLS, BE AMBITIOUS! TRUE KISS OESTINATION SONY
18	NEW	ANO KAMIHIKOUKI KUMORIZORA WATTE 19 VICTOR
19	14	GOING TO THE MDON TRICERATOPS EPIC
20	16	CAGE OIR EN GREY EASTWEST

THIS WEEK	LAST WEEK	ALBUMS
1	1	ZARO ZARO BEST—THE SINGLE COLLECTION-KISEKI B-GRAM
2	3	JAMIROQUAI SYNKRONIZEO EPIC
3	NEW	TUBE BLUE REEF (LIMITEO EDITION) SONY
4	2	HIKARU UTADA FIRST LOVE TOSHIBA-EMI
5	4	DOUBLE CRYSTAL FOR LIFE
6	NEW	THE HIGH-LOWS BAUMKUCHEN KITTY
7	5	NANASE AIKAWA ID CUTTING EDGE
8	NEW	RED HDT CHILI PEPPERS CALIFORNICATION WARNER
9	9	REBECCA REBECCA SONY
10	6	NIDEAKI TOKUNAGA HONESTO KING
11	10	BLACK BISCUITS LIFE BMG
12	8	THE YELLOW MDNKEY SO ALIVE FUN HOUSE
13	NEW	THE CHEMICAL BROTHERS SURRENOER TOSHIBA EMI
14	13	DEF LEPPARD EUPHORIA MERCURY
15	14	DRAGON ASH BUZZ SONGS VICTOR
16	16	BACKSTREET BOYS MILLENNIUM JIVE/AVEX TRAX
17	NEW	LAPUTA SHOU-CAKERA-RA TOSHIBA EMI
18	NEW	TUBE BLUE REEF SONY
19	7	LUNA SEA NEVER SOLO OUT UNIVERSAL VICTOR
20	11	EVERY LITTLE THING EVERY BEST SINGLE +3 AVEX TRAX

GERMANY (Media Control) 06/15/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA ARIOLA
2	8	D LA PALOMA O LA PALOMA BOYS EDEL
3	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ROUGH TRADE
4	3	ALL OUT OF LOVE ANDRU DONALDS VIRGIN
5	4	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC
6	7	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
7	5	NO SCRUBS TLC ARIOLA
8	NEW	THE CHILDREN DF KOSOVO THE KELLY FAMILY ARIOLA
9	NEW	SOMETIMES BRITNEY SPEARS JIVE/ROUGH TRADE
10	6	BYE BYE BABY TO EPIC
11	15	THE LAST UNICORN IN-MOOO FEATURING JULIETTE EPIC
12	NEW	ELECTRIC CITY MUSIC INSTRUCTOR EASTWEST
13	10	SIMARIK TARKAN MOTOR/UNIVERSAL
14	NEW	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA
15	14	IT TAKES TWO SPIKE POLYDOR/UNIVERSAL
16	18	THE SPARROWS ANO THE NIGHTINGALE MARK OH VS. JOHN OAVIES VIRGIN
17	NEW	IT'S FUNNY JUNIA COLUMBIA
18	11	MARIA BLONDIE BEYOND/RCA
19	12	. . . BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE
20	9	FLAT BEAT MR OIZO F COMMUNICATIONS/CONNECTED

THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE
2	NEW	RED HOT CHILI PEPPERS CALIFORNICATION WEA
3	2	RICKY MARTIN RICKY MARTIN COLUMBIA
4	4	BDYZONE BY REQUEST POLYDOR/UNIVERSAL
5	5	XAVIER NAIDOO NICHT VON OIESER WELT 3P/EPIC
6	6	SPIKE THE ALBUM POLYDOR/UNIVERSAL
7	3	DIE FANTASTISCHEN 4 4.99 COLUMBIA
8	6	DIE SCHLUMPFE SUPER SOMMER VOL. 9 EMI
9	10	BRITNEY SPEARS . BABY ONE MORE TIME JIVE/ROUGH TRADE
10	RE	OIE PRINZEN SO VIEL SPASS FUR WENIG GELD ARIOLA
11	RE	WHITNEY HDUSTDN MY LOVE IS YOUR LOVE ARIOLA
12	NEW	LACRIMDSA ELOOIA EASTWEST
13	11	TLC FANMAIL ARIOLA
14	9	FREUNDESKREIS ESPERANTO COLUMBIA
15	13	MIKE + THE MECHANICS MIKE + THE MECHANICS VIRGIN
16	7	MR. PRESIDENT SPACE GATE WEA
17	12	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/EASTWEST
18	19	AMANDA MARSHALL TUESOAY'S CHILD EPIC
19	RE	SASNA OEDICATEO TO . . WEA
20	18	CHER BELIEVE WEA

U.K. (Copyright CIN) 06/12/99

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BRING IT ALL BACK S CLUB 7 POLYDOR
2	NEW	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
3	1	EVERYBODY'S FREE (TO WEAR SUNSCREEN) BAZ LUHRMANN EMI
4	4	THAT OON'T IMPRESS ME MUCN SHANIA TWAIN MERCURY
5	2	SWEET LIKE CHOCOLATE SHANKS & BIGFOOT PEPPER/ZOMBA
6	3	HEY BOY HEY GIRL THE CHEMICAL BROTHERS VIRGIN
7	NEW	DOODAN! CARTOONS EMI
8	7	I WANT IT THAT WAY BACKSTREET BOYS JIVE
9	5	OOH LA LA WISEGUYS WALL OF SOUND
10	8	KISS ME SIXPENCE NONE THE RICHER SQUINT/ELEKTRA/EASTWEST
11	6	FROM THE HEART ANOTHER LEVEL NORTHWESTSIDE
12	NEW	ALL DR NDTHING CHER WEA
13	9	SALTWATER CHICANE FEATURING MAIRE BRENNAN OF CLANNAD XTRAVAGANZA
14	10	CANNED HEAT JAMIROQUAI SONY S2
15	NEW	ALMOST DOESN'T COUNT BRANDY ATLANTIC/EASTWEST
16	12	ND SCRUBS TLC LAFACE/ARISTA
17	11	LOOK AT ME GERI HALLIWELL EMI
18	15	SCAR TISSUE RED HOT CHILI PEPPERS WARNER BROTHERS/WEA
19	14	YOU NEEDEO ME BOYZONE POLYDOR
20	NEW	EVERYTIME TATYANA ALI EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	1	BOYZONE BY REQUEST POLYDOR
2	2	ABBA GOLD—GREATEST HITS POLYDOR
3	3	SHANIA TWAIN COME ON OVER MERCURY
4	NEW	GERI HALLIWELL SCHIZDPHONIC EMI
5	NEW	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS./WEA
6	4	TEXAS THE HUSH MERCURY
7	5	STEREOPHONICS PERFORMANCE AND COCKTAILS V2
8	9	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI
9	7	SHED SEVEN GOING FOR GOLD—THE GREATEST HITS POLYDOR
10	13	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
11	8	BACKSTREET BDYS MILLENNIUM JIVE
12	12	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
13	6	TRAVIS THE MAN WHO INDEPENDIENTE
14	NEW	GAY DAD LEISURE NOISE LONDON
15	15	BRITNEY SPEARS . . BABY ONE MORE TIME JIVE
16	10	STEPS STEP ONE EBUL/JIVE
17	11	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT
18	17	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS/EMI
19	NEW	PAVEMENT TERROR TWILIGHT DOMINO
20	16	LAURYN HILL THE MISEOUCATION OF LAURYN HILL COLUMBIA

FRANCE (SNEP/IFOP/Tite-Live) 06/12/99

THIS WEEK	LAST WEEK	SINGLES
1	1	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL
2	2	VIVRE POUR LE MEILLEUR JOHNNY HALLYOAY MERCURY/UNIVERSAL
3	3	. . . BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
4	8	TU NE M'AS PAS LAISSE LE TEMPS DAVIO HALLYOAY MERCURY/UNIVERSAL
5	4	TU M'DUBLIERAS LARUSSO ODEON/EMI
6	6	I NEVER KNEW LOVE LIKE THIS ORGANIZ JAM/SONY
7	5	ND SCRUBS TLC ARISTA
8	9	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
9	14	PIERPOLJAK PIERPOLJAK BARCLAY/UNIVERSAL
10	NEW	JE TE RENDS TON AMOUR MYLENE FARMER POLYDOR/UNIVERSAL
11	NEW	TDMBER LA CHEMISE ZEBOA BARCLAY/UNIVERSAL
12	10	THE HEART OF TNE OCEAN MYTHOS & OJ COSMO EDEL/SONY
13	7	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCOR PIO/UNIVERSAL
14	11	T'ES ZINZIN OJ XAM LA TRIBU/SONY
15	12	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
16	15	TURN AROUNO PHATS & SMALL SCORPIO/UNIVERSAL
17	19	2 TIMES ANN LEE PANIC/UNIVERSAL
18	16	TDUS LES CRIS LES SOS LENA KANN AVANT GARDE/SONY
19	13	STRONG ENOUGH CHER WEA
20	17	MA BAKER '99 BONEY M ARIOLA

THIS WEEK	LAST WEEK	ALBUMS
1	1	FRANCIS CABREL HORS SAISON COLUMBIA
2	NEW	RED HOT CHILI PEPPERS CALIFORNICATION WEA
3	2	PATRICIA KAAS LE MOT OE PASSE COLUMBIA
4	3	TEXAS THE HUSH MERCURY/UNIVERSAL
5	1D	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
6	5	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
7	13	LAAM PERSEVERANCE ODEON/EMI
8	4	SOUNDTRACK BRETAGNES A BERCY SAINT GERMAIN/SONY
9	6	STEPHAN EICNER LOUANGES VIRGIN
10	12	MYLENE FARMER INNAMDRAMENTD POLYDOR/UNIVERSAL
11	9	ZEBDA ESSENCE OROINAIRE BARCLAY/UNIVERSAL
12	14	CELINE DIDN S'IL SUFFISAIT D'AIMER COLUMBIA
13	7	TNE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
14	15	MANU CHAO CLANOESTINO VIRGIN
15	8	SOUNOTRACK NOTRE DAME OE PARIS POMME/SONY
16	11	MOOS LE CRABE EST EROTIQUE MERCURY/UNIVERSAL
17	NEW	DIANA KRALL WHEN I LOOK IN YOUR EYES VERVE/UNIVERSAL
18	17	CHER BELIEVE WEA
19	18	AXELLE RED TOUJOURS MOI VIRGIN
20	16	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN

CANADA (SoundScan) 06/26/99

THIS WEEK	LAST WEEK	SINGLES
1	4	IF YOU HAD MY LOVE JENNIFER LOPEZ WORK/EPIC/SONY
2	1	LIVIN' LA VIDA LOCA RICKY MARTIN C2/SONY
3	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE/BMG
4	3	HEY BOY HEY GIRL THE CHEMICAL BROTHERS ASTRALWERKS/VIRGIN/EMI
5	6	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL
6	5	LOOK AT ME GERI HALLIWELL EMI
7	NEW	CANNEO HEAT JAMIROQUAI WORK/SONY
8	7	GOOOBYE SPICE GIRLS VIRGIN/EMI
9	9	KISS ME SIXPENCE NONE THE RICHER SQUINT/COLUMBIA/SONY
1D	15	TURNAROUND PHATS & SMALLS NUMUZIK
11	8	ND PIGEONS SPORTY THIEVZ FEATURING MR WOODS NUMUZIK
12	11	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN NUMUZIK
13	10	THE ANIMAL SONG SAVAGE GAROEN COLUMBIA/SONY
14	NEW	RALLY'N JULLY BLACK PLR
15	14	BLUE MDNDAY ORGY ELEMENTREE/REPRISE/WARNER
16	12	LOVE SONG SKY EMI
17	16	BELIEVE CHER WARNER
18	RE	WHERE MY GIRLS AT? 702 MOTOWN/UNIVERSAL
19	13	NDTHING REALLY MATTERS MADONNA WARNER
20	20	HOLLA HOLLA JA RULE MURDER INC./DEF JAM/UNIVERSAL

THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS MILLENNIUM JIVE/BMG
2	2	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY
3	3	VARIOUS ARTISTS NOW! 4 UNIVERSAL
4	NEW	THE TEA PARTY TRIP TYCH EMI
5	6	SOUNDTRACK AUSTIN POWERS: THE SPY WHO SHAGGEO ME MAVERICK/WARNER
6	NEW	RED HOT CHILI PEPPERS CALIFDRNICATION WARNER
7	5	VARIDUS ARTISTS GROOVE STATION 5 BMG
8	4	AMANDA MARSHALL TUESDAY'S CHILD EPIC/SONY
9	10	JENNIFER LOPEZ ON THE 6 WORK/EPIC/SONY
1D	7	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
11	8	BRITNEY SPEARS . . BABY ONE MORE TIME JIVE/BMG
12	NEW	DIANA KRALL WHEN I LOOK IN YOUR EYES GRP/VERVE/UNIVERSAL
13	9	TLC FANMAIL LAFACE/ARISTA/BMG
14	11	BLINK 182 ENEMA OF THE STATE MCA/UNIVERSAL
15	12	THE OFFSPRING AMERICANA COLUMBIA/SONY
16	13	CHER BELIEVE WARNER
17	NEW	PENNYWISE STRAIGHT AHEAO EPITAPH
18	15	VARIOUS ARTISTS PURE DANCE NO 4 UNIVERSAL
19	19	SOUNOTRACK NOTTING HILL ISLAND/UNIVERSAL
20	17	VENGABOYS THE PARTY ALBUM! DEP INTERNATIONAL

NETHERLANDS (Stichting Mega Top 100) 06/19/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BEST FRIEND TOY-BOX EDEL
2	2	KING OF MY CASTLE WAMOUE PROJECT ROADRUNNER
3	4	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA
4	3	WE'RE GOING TO IBIZA! VENGABOYS ZOMBA
5	8	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
6	20	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA
7	5	NEVER NOOIT MEER GORDON & RE-PLAY CNR
8	7	TARZAN & JANE TOY-BOX EDEL
9	12	IRIS GOO GOO DOLLS EDEL
10	6	NO SCRUBS TLC BMG
11	9	IF YOU BELIEVE SASHA WARNER
12	11	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
13	10	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA
14	17	TURN AROUNO PHATS & SMALL BYTE
15	13	WITCH DOCTOR CARTOONS EMI
18	18	LET'S GO TO THE PARTY POCO LOCO GANG CNR
17	14	BETTER OFF ALONE DJ JURGEN ZOMBA
18	NEW	THE CHILDREN OF KOSOVO THE KELLY FAMILY BMG
19	NEW	OPEN YOUR EYES GUANO APES BMG
20	16	BYE BYE BABY TO EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	3	TOY-BDX FANTASTIC EDEL
2	2	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
3	1	FRANS BAUER & CORRY KONINGS FRANS BAUER & CORRY KONINGS KOCH
4	4	ABBA 25 JAAR NA "WATERLOO" POLYDOR/UNIVERSAL
5	6	ILSE DELANGE WORLD OF HURT WARNER
6	5	VENGABOYS GREATEST HITS ZOMBA
7	7	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
8	9	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
9	8	ROWWEN HEZE 'T BESTE VAN 2 WERELDEN CNR
10	11	MATILDE SANTING & THE OVERSOUL 13 TO OTHERS TO ONE EPIC
11	12	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
12	10	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN
13	13	IBRAHIM FERRER IBRAHIM FERRER MUNICH
14	18	AAFJE HEYNIS DANK SEI DIR HERR UNIVERSAL
15	17	THE OFFSPRING AMERICANA COLUMBIA
16	NEW	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
17	15	BLOF BOVEN EMI
18	RE	SHANIA TWAIN COME ON OVER MERCURY
19	14	TLC FANMAIL BMG
20	RE	BRITNEY SPEARS . . BABY ONE MORE TIME JIVE/ZOMBA

AUSTRALIA (ARIA) 06/14/99

THIS WEEK	LAST WEEK	SINGLES
1	2	KISS ME SIXPENCE NONE THE RICHER COLUMBIA
2	1	NO SCRUBS TLC BMG
3	NEW	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA/SONY
4	3	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA/SONY
5	NEW	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
6	4	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
7	7	LOOK AT ME GERI HALLIWELL EMI
8	NEW	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER
9	5	WE LIKE TD PARTY! VENGABOYS SHOCK
10	10	9 P.M. (TILL I COME) ATB MOTOR/MDS
11	6	HONEY TO THE BEE BILLIE VIRGIN
12	8	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA
13	9	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC
14	12	ANGEL OF MINE MONICA BMG
15	11	THE ANIMAL SONG SAVAGE GAROEN ROADSHOW/WEA
16	13	STRONG ENDUGH CHER WEA
17	15	ANA'S SONG (OPEN FIRE) SILVERCHAIR MURMUR/SONY
18	16	FLY AWAY LENNY KRAVITZ VIRGIN
19	NEW	SAY IT ONCE ULTRA EASTWEST
20	19	SCAR TISSUE RED HOT CHILI PEPPERS WEA

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	RED HOT CHILI PEPPERS CALIFORNICATION WEA
2	1	SOUNDTRACK SONGS FROM OAWSON'S CREEK COLUMBIA
3	2	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
4	3	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
5	6	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA
6	7	RICKY MARTIN RICKY MARTIN COLUMBIA
7	4	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA/SONY
8	NEW	PENNYWISE STRAIGHT AHEAD SHOCK
9	NEW	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
10	NEW	SOMETHING FOR KATE BEAUTIFUL SHARKS MURMUR/SONY
11	8	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA/SONY
12	5	BLINK 182 ENEMA OF THE STATE UNIVERSAL
13	9	THE OFFSPRING AMERICANA COLUMBIA
14	16	SOUNDTRACK STAR WARS: EPISODE 1—THE PHANTOM MENACE SONY/CLASSICAL
15	13	SILVERCHAIR NEON BALLROOM MURMUR/SONY
16	10	KORN FOLLOW THE LEAOER EPIC
17	12	THE CORRS TALK ON CORNERS 143/LAVA/EASTWEST
18	17	VONDA SHEPARO SONGS FROM ALLY MCBEAL (TV SOUNOTRACK) EPIC
19	14	THE LIVING END THE LIVING ENO EMI
20	11	NUMAN NATURE COUNTING DOWN COLUMBIA

ITALY (Musica e Dischi/FIMI) 06/14/99

THIS WEEK	LAST WEEK	SINGLES
1	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE/MIRGIN
2	NEW	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
3	2	BLUE EIFFEL 65 SKOOBY/LEVEL ONE
4	9	UNFORGIVABLE SINNER LENE MARLIN VIRGIN
5	5	PER TE JOVANOTTI MERCURY/UNIVERSAL
6	4	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
7	3	SNDW ON THE SAHARA ANGGUN EPIC
8	6	LOOK AT ME GERI HALLIWELL EMI
9	7	CANNEO HEAT JAMIROQUAI EPIC
10	12	NO SCRUBS TLC BMG
11	8	. . . BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
12	1D	TELL ME WHY PREZIOSO FEATURING MARVIN MEDIA/GLOBAL NET
13	11	SECRETLY SKUNK ANANSIE VIRGIN
14	NEW	HEY BOY HEY GIRL CHEMICAL BROTHERS VIRGIN
15	15	NARCOTIC LIQUIDO VIRGIN
16	19	THE GROOVE I HAVE (GET GET DOWN) PAUL JOHNSON TIME
17	14	VAMOS A LA PLAYA MIRANDA DO IT YOURSELF/LEVEL ONE
18	17	OPEN YOUR EYES GUANO APES ARIOLA/BMG
19	13	FLAT BEAT MR. OIZO UNIVERSAL
20	16	PRDMISES THE CRANBERRIES ISLAND/POLYDOR/UNIVERSAL

THIS WEEK	LAST WEEK	ALBUMS
1	1	JOVANOTTI CAPO HORN MERCURY/UNIVERSAL
2	2	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
3	3	VASCO ROSSI REWINO EMI
4	NEW	RED HDT CHILI PEPPERS CALIFORNICATION WEA
5	7	RICKY MARTIN RICKY MARTIN COLUMBIA
6	6	RENATO ZERD AMORE DOPO AMORE, TOUR DOPO TOUR FONOPOLI/SONY
7	4	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/RTI
8	5	LITFIBA INFINITO IRA/EMI
9	10	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN
1D	NEW	MANGO VISTO COSI WEA
11	16	ANGGUN ANGGUN EPIC
12	8	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL
13	9	ELIO E LE STORIES TES CRACCRACRICCRECR ASPIRINE/BMG
14	11	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/IRD
15	12	ANDREA BOCELLI SOGNO SUGAR/UNIVERSAL
16	NEW	BDYZONE BY REQUEST POLYDOR/UNIVERSAL
17	13	POOH UN POSTO FELICE CGD/WARNER
18	RE	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/VIRGIN
19	19	BIAGIO ANTONACCI MI FAI STARE BENE MERCURY/UNIVERSAL
20	NEW	GERI HALLIWELL SCHIZOPHONIC EMI

Hits Of The World is compiled at Billboard/London by Linda Nash and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™ CONTINUED

EUROCHART 06/26/99 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	**I WANT IT THAT WAY** BACKSTREET BOYS JIVE
2	2	**NO SCRUBS** TLC LAFACE/ARISTA
3	NEW	**BEAUTIFUL STRANGER** MADONNA MAVERICK/WARNER
4	4	**LIVIN' LA VIDA LOCA** RICKY MARTIN COLUMBIA
5	3	**. . . BABY ONE MORE TIME** BRITNEY SPEARS JIVE
6	6	**MAMBO NO. 5** LOU BEGA LAUTSTARK/BMG
7	7	**THAT DON'T IMPRESS ME MUCH** SHANIA TWAIN MERCURY
8	8	**AU NOM DE LA ROSE** MOOS MERCURY
9	5	**FLAT BEAT** MR. OIZO F COMMUNICATIONS
10	NEW	**BRING IT ALL BACK** S CLUB 7 POLYDOR
		ALBUMS
1	1	**BACKSTREET BOYS** MILLENNIUM JIVE
2	NEW	**RED HOT CHILI PEPPERS** CALIFORNICATION WEA
3	3	**BOYZONE** BY REQUEST POLYDOR
4	2	**RICKY MARTIN** RICKY MARTIN COLUMBIA
5	4	**ABBA** GOLD—GREATEST HITS POLAR
6	6	**SHANIA TWAIN** COME ON OVER MERCURY
7	5	**TEXAS** THE HUSH MERCURY
8	7	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE
9	8	**THE OFFSPRING** AMERICANA COLUMBIA
10	NEW	**GERI HALLIWELL** SCHIZOPHONIC EMI

SPAIN (AFYVE/ALEF MB) 06/05/99

THIS WEEK	LAST WEEK	SINGLES
1	1	**BAILAMOS (REMIX)** ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
2	2	**CANNED HEAT** JAMIROQUAI EPIC
3	7	**BLUE** EIFFEL 65 BLANCO Y NEGRO
4	3	**LIVIN' LA VIDA LOCA** RICKY MARTIN COLUMBIA
5	NEW	**BEAUTIFUL STRANGER** MADONNA MAVERICK/WEA
6	5	**FLAT BEAT** MR. OIZO VALE
7	9	**WOULD YOU . . .?** TOUCH & GO VIRGIN
8	NEW	**HEY BOY HEY GIRL** CHEMICAL BROTHERS VIRGIN
9	4	**I WANT IT THAT WAY** BACKSTREET BOYS JIVE/VIRGIN
10	10	**SALOME** CHAYANNE COLUMBIA
		ALBUMS
1	1	**BACKSTREET BOYS** MILLENNIUM JIVE/VIRGIN
2	2	**RICKY MARTIN** RICKY MARTIN COLUMBIA
3	4	**ABBA** GOLD—GREATEST HITS UNIVERSAL
4	6	**VONDA SHEPARD** ALLY MCBEAL (TV SOUNDTRACK) EPIC
5	3	**MIKE OLFIELD** GUITARS WEA
6	5	**CHAYANNE** ATADO A TU AMOR COLUMBIA
7	7	**HEVIA** TIERRA DE NADIE HISPAVOX
8	8	**MANA** TODO MANA—GRANDES EXITOS WEA
9	9	**LA OREJA DE VAN GOGH** DILE AL SOL EPIC
10	NEW	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/VIRGIN

MALAYSIA (RIM) 06/08/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	**BACKSTREET BOYS** MILLENNIUM JIVE/FORM
2	2	**VARIOUS ARTISTS** NOW 5 EMI
3	4	**OR. BOMBAY** RICE & CURRY WARNER
4	NEW	**RAIHAN** SENYUM WARNER
5	3	**VARIOUS ARTISTS** ALL TIME LOVE BMG
6	8	**AWIE** BEST OF AWIE BMG
7	6	**MARIAH CAREY** #1'S SONY
8	5	**VENGABOYS** THE PARTY ALBUM! MUSIC STREET
9	NEW	**LEO KU JU JI** LIKE (XIN XUAN) FORWARD
10	NEW	**VARIOUS ARTISTS** WITH LOVE SHAH RUKH EMI

HONG KONG (IFPI Hong Kong Group) 06/06/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	**EASON CHAN** GOO SAVE MY LOVE CAPITAL ARTISTS
2	2	**LEON LAI** LEON LAI COMPLETE COLLECTION UNIVERSAL
3	NEW	**LILLAN HO** OBSESSIVE EEG/FITTO
4	NEW	**SOUNDTRACK** HEALING HANDS KINSTON
5	5	**JACKY CHEUNG** JACKY CHEUNG LIVE IN CONCERT 1999 UNIVERSAL
6	3	**CASS PHANG** A FLOWER SONY
7	NEW	**ALAN TAM** APPRECIATION UNIVERSAL
8	6	**EDDIE KING** EDDIE KING'S THEME SONG GO EAST
9	NEW	**KELLY CHEN** LOVE KELLY GO EAST/DECCA
10	RE	**ANDY LAU** HUMAN LOVE MUSIC IMPACT

IRELAND (IRMA/Chart-Track) 06/10/99

THIS WEEK	LAST WEEK	SINGLES
1	1	**EVERYBODY'S FREE (TO WEAR SUNSCREEN)** BAZ LUHRMANN EMI
2	2	**THAT DON'T IMPRESS ME MUCH** SHANIA TWAIN MERCURY
3	4	**ND SCRUBS** TLC LAFACE/ARISTA
4	3	**I WANT IT THAT WAY** BACKSTREET BOYS JIVE
S	NEW	**BEAUTIFUL STRANGER** MADONNA MAVERICK/WEA
6	7	**KISS ME** SIXPENCE NONE THE RICHER ELEKTRA/WEA
7	5	**TO WHOM IT CONCERNS** STRICTLY FISH EMI
B	1D	**HEY BOY HEY GIRL** CHEMICAL BROTHERS VIRGIN
9	NEW	**SWEET LIKE CHOCOLATE** SHANKS & BIGFOOT PEPPER
10	6	**YOU NEEDED ME** BOYZONE POLYDOR
		ALBUMS
1	1	**BOYZONE** BY REQUEST POLYDOR
2	2	**ABBA** GOLD—GREATEST HITS POLYDOR
3	3	**VARIOUS ARTISTS** EUPHORIA II OEEPER TELSTAR
4	RE	**SHANIA TWAIN** COME ON OVER MERCURY
S	5	**VENGABOYS** THE PARTY ALBUM! POSITIVA
6	4	**BACKSTREET BOYS** MILLENNIUM JIVE
7	6	**STEREOPHONICS** PERFORMANCE & COCKTAILS V2
8	8	**VARIOUS ARTISTS** TRANCE NATION—SYSTEM F MINISTRY OF SOUND
9	7	**OE DANNAN** HOW THE WEST WAS WON HUMMINGBIRD
1D	NEW	**DEAN MARTIN** THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI

BELGIUM (Promuvi) 06/18/99

THIS WEEK	LAST WEEK	SINGLES
1	1	**AU NDM DE LA ROSE** MOOS MERCURY/UNIVERSAL
2	5	**I WANT IT THAT WAY** BACKSTREET BOYS JIVE/ZOMBA
3	2	**NO SCRUBS** TLC LA FACE/BMG
4	6	**THAT DON'T IMPRESS ME MUCH** SHANIA TWAIN MERCURY UNIVERSAL
S	3	**FLAT BEAT** MR. OIZO F COMMUNICATIONS/PIAS
6	4	**. . . BABY ONE MORE TIME** BRITNEY SPEARS JIVE/ZOMBA
7	NEW	**TURN AROUND** PHATS & SMALL BYTE/ZOMBA
8	8	**IF YOU BELIEVE** SASHA WARNER
9	10	**HEYAH MAMA** K3 WIVANI/BMG
1D	NEW	**SOMETIMES** BRITNEY SPEARS JIVE/ZOMBA
		ALBUMS
1	1	**BACKSTREET BOYS** MILLENNIUM JIVE/ZOMBA
2	8	**BOYZONE** BY REQUEST POLYDOR/UNIVERSAL
3	2	**FRANCIS CABREL** HORS SAISON SONY
4	3	**BRITNEY SPEARS** . . . BABY ONE MORE TIME JIVE/ZOMBA
5	NEW	**LISA DEL BO** BEST OF THE SIXTIES PIET RDELEN/UNIVERSAL
6	4	**PATRICIA KAAS** LE MOT OE PASSE SONY
7	NEW	**RED HOT CHILI PEPPERS** CALIFORNICATION WARNER
8	9	**CHER** BELIEVE WARNER
9	6	**TEXAS** THE HUSH MERCURY/UNIVERSAL
10	5	**ANDREA BOCELLI** SOGNO POLYDOR/UNIVERSAL

AUSTRIA (Austrian IFPI/Austria Top 4D) 06/10/99

THIS WEEK	LAST WEEK	SINGLES
1	2	**MAMBO NO. S** LOU BEGA BMG
2	1	**UIII, IS OES BLED!** A KLANA INOIANA EMI
3	6	**ALL OUT OF LOVE** ANORU OONALDS EMI
4	3	**INDIAN SONG** TWO IN ONE EMI
5	5	**LOVE SONG** X-TREME EMI
6	4	**I WANT IT THAT WAY** BACKSTREET BOYS JIVE/ROUGH TRADE
7	7	**FLAT BEAT** MR. OIZO EDEL
8	8	**A KLANA INDIANA** A KLANA INDIANA EMI
9	9	**. . . BABY ONE MORE TIME** BRITNEY SPEARS JIVE/ROUGH TRADE
10	NEW	**IT TAKES TWO** SPIKE UNIVERSAL
		ALBUMS
1	NEW	**AL BANO CARRISI** VOLARE WARNER
2	1	**BACKSTREET BOYS** MILLENNIUM JIVE/ROUGH TRADE
3	3	**RICKY MARTIN** RICKY MARTIN SONY
4	2	**OIE SCHLUMPFE** SUPER SOMMER VOL. 9 EMI
5	5	**THE OFFSPRING** AMERICANA SONY
6	4	**DIE FANTASTISCHEN 4** 4:99 SONY
7	NEW	**RED HOT CHILI PEPPERS** CALIFORNICATION WEA
8	NEW	**BOYZONE** BY REQUEST UNIVERSAL
9	7	**NOCKALM QUINTETT** CASABLANCA FUR IMMER KOCH
10	9	**BRYAN ADAMS** ON A DAY LIKE TODAY UNIVERSAL

SWITZERLAND (Media Control Switzerland) 06/20/99

THIS WEEK	LAST WEEK	SINGLES
1	1	**MAMBO NO. 5** LOU BEGA BMG
2	2	**I WANT IT THAT WAY** BACKSTREET BOYS JIVE/MUSIKVERTRIEB
3	4	**LIVIN' LA VIOA LOCA** RICKY MARTIN SONY
4	8	**ALL OUT OF LOVE** ANDRU DONALDS EMI
5	5	**HO SCRUBS** TLC BMG
6	7	**SIMARIK** TARKAN UNIVERSAL
7	6	**. . . BABY ONE MDRE TIME** BRITNEY SPEARS JIVE/MUSIKVERTRIEB
8	3	**I HATT NO VIU BLODER FA** GOLA SOUNDSERVICE/PHONAG
9	9	**CANNED HEAT** JAMIROQUAI SONY
1D	RE	**SIE SIEHT MICH NICHT** XAVIER NAIDOO SONY
		ALBUMS
1	NEW	**GOLA** WILDI ROSS SOUNDSERVICE/PHONAG
2	1	**BACKSTREET BOYS** MILLENNIUM JIVE/MUSIKVERTRIEB
3	NEW	**RED NOT CHILI PEPPERS** CALIFORNICATION WARNER
4	2	**RICKY MARTIN** RICKY MARTIN SONY
S	4	**STEPHAN EICHER** LOUANGES EMI
6	5	**BOYZONE** BY REOUEST UNIVERSAL
7	3	**DJ ENERGY** ASTEROIO WARNER
8	6	**GOLA** UT U OERVO SOUND SERVICE/PHONAG
9	NEW	**OIE SCHLUMPFE** SUPER SOMMER VOL. 9 EMI
10	7	**SPIKE** SPIKE—THE ALBUM UNIVERSAL

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

ERIC LEVI, the man behind multi-instrumental project **ERA** (Mercury France), is working on his new album in the Czech Republic's capital. "I was attracted by the darkness of Prague," says the French composer. "There is something mysterious about it." **Levi** confesses he likes to walk the streets of Mala Strana, Prague's historical neighborhood, and absorb the atmosphere. Prague's many Gothic churches, Baroque palaces, and narrow cobblestoned streets will form the background for ERA's new videos, to be shot later this year. Levi will return to Prague in September to record strings and vocals with local musicians. The release of the new album is expected in November. ERA's first album, featuring the hit "Enae Volare Mezzo," which is familiar to film audiences from the soundtrack to the French comedy "Les Visiteurs," became the world's best-selling French album of the year in 1997 and 1998. The set has sold more than 4 million units worldwide, says Universal. LADKA BAUEROVA

SOUTH AFRICAN radio is warming to "Please Ya Lisa," the first single from Danish blues duo **Zididada.** "We were playing clubs and sat down and wrote a couple of songs. One of them was 'Lisa,'" says the act's **Jimmy Colding.** "EMI-Medley took the demo, mastered it, and that's the single." His partner, **Danny Linde,** adds, "We write crazy lyrics and would like to bring happy songs into a trend of lyrical negativism." Zididada's success in South Africa comes out of an astute reading of the local market on the part of EMI South Africa's head of international promotions, **Jason Curtis,** who serviced radio with the promo single early in January. "Please Ya Lisa" has been playlisted on more than 30 radio stations, and the major's local affiliate is set to service the group's second single, "Rock My Boat," to radio in the next two weeks. Zididada's self-titled debut album is expected in the next two months.

ZIOIOAOA

DIANE COETZER AND CHARLES FERRO

ITALY'S BEST-KNDWN rapper, **Jovanotti,** now also known as **Lorenzo Cherubini,** is currently spending his second week at No. 1 on FIMI/Nielsen's album chart. His latest set, "Capo Horn" (Cape Horn), has gone triple-platinum (300,000 copies sold) since its Italian release May 13. The birth of his first child **Teresa** last year has inspired a cosmic perspective on top of his recent global themes, as well as the lullaby single "Per Te" (For You) with its bossa nova touches. **Spearhead's Michael Franti** guests on "Dal Basso" (From Below). The album is set for international release Monday (21). Jovanotti has also teamed up with Italian rock band **Ligabue** and **Pelu** (from rock band **Litfiba**) for the charity single "Il Mio Nome E Mai Piu" (My Name Is Never Again), released June 15 here on WEA Italy to benefit disadvantaged children around the world, especially those in Albanian refugee camps. MARK DEZZANI

REMEDEEH, A 16-YEAR-DLD rapper/singer from Sundsvall in northern Sweden, is **Jonas Siljemark's** first signing as managing director of Sweden's Bonnier Music. A demo of her first single, "The Remedy," was often requested on Swedish national top 40 station P3 even before she was signed. The finished single was produced by **Monk and Payler,** and a remix was made by internationally acclaimed producing duo **Collen and Webb.** Swedish stations will receive the official single in late June, and it will be released commercially in August, by which time Bonnier Music should have chosen a Scandinavian distributor. "We will also present Remedeeh to several international companies in the middle of August," says Siljemark, who has signed such acts as **Lutricia McNeal** and **Drömhus** to Arcade Music Company. ANDERS LUNDQUIST

U.S. AUDIENCES are shortly to experience the phenomenon of **S Club 7,** who debut at No. 1 in the U.K. this issue with their first single, "Bring It All Back." The three-boy, four-girl band is also the cast of "Miami 7," a kids' TV show set in Miami. The show is produced by Initial Kids and is nearing the end of its 13-week run on national channel BBC 1. The Fox Network has bought U.S. rights to the show, which will run there this fall, says the band's label, Polydor U.K. A U.S. release is being negotiated with Interscope. S Club 7 is managed by 19 Management's **Simon Fuller,** who assembled the act with a view to maximizing opportunities across several media. DOMINIC PRIDE

TRADITIONAL BHANGRA folk music from northern India has usually been male-dominated, but **Rajeshwari Sachdev** looks set to change the trend. The dancer/actress is launching her career as a singer with her debut album, "Hulle Hullare" (a Punjabi phrase to express joy), which celebrates a popular but less-marketed aspect of the folk genre, the *Gidda,* which are dance songs rendered by women during weddings. "The title track is a fun dance number with a lot of energy," says Sachdev, whose acting credits include **Bernardo Bertolucci's** "Little Buddha." Sachdev was spotted by an A&R executive at ex-WEA licensee Magnasound, who saw her hosting a television musical show. The title track is enjoying heavy rotation on video channels, thanks to Sachdev's dancing skills, and the album serves up a mix of both Punjabi and Hindi tracks. NYAY BHUSHAN

SACHOEV

Digital Radio Looms In Australia

BY CHRISTIE ELEIZER

SYDNEY—The first steps have been taken to bring digital radio to Australia within two years.

Three Australian radio networks have invested in a joint trial of the new medium, and an independent broadcaster is in negotiations with various carriers to provide 24-hour music through the Internet, cable, and satellite.

The government-owned Australian Broadcasting Corp. (ABC), commercial operators the Austereo Network and the Australian Radio Network (ARN), and Sydney local AM radio station 2KY Racing Radio announced June 10 they have formed a consortium called Digital Radio 2000, or DR2. They are paying for 18 months of test transmissions in the Sydney area, due to begin by July 1.

The Australian government is looking at January 2001 for a digital TV and radio start-up. Barrie Unsworth, GM of 2KY and at the forefront of the move to introduce digital radio here, predicts that digital and analog will co-exist for up to 15 years after digital's rollout.

Some independent radio operators were taken by surprise by the inclusion in the consortium of two major players—the 12-outlet Austereo, with a turnover of $193 million Australian ($123.5 million) for 1997-98, and ARN, an 11-outlet joint venture between APN News & Media and Texas-based Clear Channel Communications. Last year ARN generated revenue of $123 million Australian ($78.7 million).

"The big boys have been the most against the introduction of digital because they want to preserve the status quo," says Chris Murphy, GM of independent broadcaster MMA Communications.

> ***'We see the potential for visual enhancement. Products coming over the air can print out onscreen'***
>
> **– PETER HARVIE –**

The Australian commercial radio industry, which had a total turnover in 1998 of $600 million Australian ($384 million), has been re-evaluating matters in the face of increasing competition for audience, while market fragmentation has seen radio's share of national advertising revenue steadily drop. The most recent figures show a slump from 8.7% in 1996 to 7.7% in 1998.

Austereo chairman Peter Harvie acknowledges that digital radio provides an opportunity to increase advertising revenue. "We see the potential for visual enhancement," he says. "Products coming over the air can print out onscreen."

Cost is, however, a moot point. DR2 estimates its spending to launch a national digital operation will total $189.6 million Australian ($121.2 million), at between $10 million to $25 million Australian ($6.4 million and $16 million) to cover each major city, plus $50 million Australian ($32 million) for regional centers.

But Neil Mount, CEO of ARN, has suggested that those figures are conservative and that $450 million Australian ($288 million) would be a more realistic total. DR2's tests will initially use 2KY's transmitter. The consortium will install a second transmitter in Sydney, set to operate in October. Each costs about $100,000 Australian ($64,000), with at least 10 needed to cover a city the size of Sydney.

The cost to Australian consumers is also uncertain. A spokesman for the Federation of Australian Radio Broadcasters, a trade body, suggests initial prices will be equivalent to those in the U.K.—about $3,000 Australian ($1,920) for a car receiver and $1,500

(Continued on page 56)

CANADIAN TRADE MAG SHIFTS GEARS

(Continued from page 48)

ident of True North Records.

According to Farrell, sources of income for the publication will be derived from subscriptions, banner advertising, and sponsorships. He says three of the five multinationals operating in Canada have committed to a one-year advertising contract with the new version of The Record, and one has made a two-year commitment.

The Record's financial woes are primarily related to its reliance for advertising on those multinationals. Difficulties for the publication and its longtime rival, RPM Weekly, have intensified in recent years as labels moved advertising dollars into other areas, including TV. Other factors causing problems have been an erratic and increasingly more expensive postal service and the consolidation of international labels, which, coupled with the weakening of the Canadian-owned independent-label sector, has resulted in a smaller advertising base.

"The Canadian record industry is just too small to support two trade magazines," says Doug Spence, GM of SoundScan Canada. "In fact, the industry is not supporting any trade magazine."

Says Walt Grealis, publisher/editor of RPM Weekly, founded in 1964, "Without question, there are too many people trying to get advertising dollars from the major record companies, and the [Canadian] independent sector has been ravaged in recent years. As a result, the trade journals have suffered. How long we continue, too, is a question. Farrell has provided good competition for us, and he has provided a different outlook on the industry. It'd be a sad day if anything happened to The Record."

Finkelstein agrees. "The Record has been a great trade [magazine] for Canada, and anything that would lessen that would be a blow. On the other hand, I empathize entirely with David. He's not getting enough [advertising] support."

Farrell argues that advertising will be more affordable to a wide advertiser base in the new version, which will enable The Record to attract independents that had been shut out previously due to costs of advertising.

However, Attic Music Group president Alexander Mair notes, "Whether you want to look at the ads or not in a print version, you can't help but see them. Viewing ads on a Web site is optional. Obviously, this is going to be a lot less effective for advertisers."

While supportive of Farrell's plans publicly, several music industry executives are skeptical about The Record dropping a weekly printed version. "What percentage of his readership are online on a regular basis?" asks Rick Camilleri, president of Sony Music Entertainment (Canada). "Not in terms of scrolling the Web for news but going to magazine and newspaper sites for their daily or weekly news. The format doesn't lend itself to that casual cover-to-cover read."

"Label executives are concerned that they are going to be left with only RPM Weekly in print," says Brian Robertson, president of the Canadian Recording Industry Assn. "David is heading down this road, and I honestly do not see it."

"David is in la-la land," says Garry Newman, CEO/president of Warner Music Canada. "This move to the Internet is going to come back and bite him in the ass. He should downsize his operation and make it cheaper to run. All labels are under the gun to keep costs down. Everybody's being cautious. David should be the same way."

"We've subsidized this publication in excess of $100,000 [Canadian] for the better part of this year," counters Farrell. "The ability to continue producing a print version out of my own pocket was not realistic. Our reach will be far bigger than as a print magazine. If [labels] had wanted a [printed] magazine, they could have supported it."

Farrell also maintains that the advent of the Internet and E-commerce has placed severe limitations on operating a weekly printed trade publication. "Print is a snapshot of last week, put together this week, and delivered next week, maybe," he says.

"The speed of information delivery has significantly changed. Information now has to be communicated at an electric speed, or you're out of the game. There are people who want bite-size information now. They don't relate to a publication coming in a week after the fact."

newsline...

REINHOLD KREILE, president of German authors' rights body GEMA, has expressed his concern over the so-called "Aiken Exemption," which waives royalty payments for U.S. stores and restaurants that play recorded music (**Billboard*Bulletin*, June 15**). In an English-language newsletter about to be published, Kreile promises that "American collecting societies can rely on the solidarity of their sister societies in Europe in their struggle to overcome discrimination against authors in the U.S." Describing Aiken as "a blatant contradiction to the revised Berne Convention [treaty]" and "a severe setback in the history of enforcement and advancement of international authors' rights," Kreile says that the digital era "makes it imperative to enter into binding agreements on an international level." He adds that GEMA will continue to fight the exemption through the two world trade bodies, the World Intellectual Property Organisation and the World Trade Organization. Germany's GEMA collected 1.465 billion German marks ($813.7 million) for its members last year, 2.7% more than in 1997. It distributed 1.263 billion marks ($701 million), reflecting administration costs of 13.8% of revenue, compared with 13.5% the year before. Record licensing income was down 3.9% to 573.7 million marks ($305.8 million), due to lower record sales and a cut in the royalty rate in the second half of the year. WOLFGANG SPAHR

SONY MUSIC ASIA has named Ariel Fung managing director of its Hong Kong affiliate, effective immediately (**Billboard*Bulletin*, June 15**). Fung is relocating from Australia, where he has been part of the Sony Music team responsible for the international exploitation of domestic artists. He now reports to Richard Denekamp, president of Sony Music Asia. Sony Music Hong Kong has been without a head since the departure of GM Sonya Ho-Asjoe six months ago. Fung previously worked at Sony in Hong Kong from 1991 to 1997.

SONY

NEW YORK-BASED TVT RECORDS has inked an exclusive distribution deal for Australia and New Zealand with Mushroom Records. Under the deal, new TVT releases and some catalog titles will go through Mushroom's distribution deal with BMG; other titles will use the indie's specialist Mushroom Distribution Services arm. TVT also plans to name a label manager, based at Mushroom's headquarters in Melbourne, Australia. TVT—which earlier this year received $23.5 million in securitization financing from CAK Universal Credit Corp.—says it is in talks to extend its Canadian distribution deal with Universal and is exploring options with European distributors. CAROLYN HORWITZ

MUSIC SALES AT NIPPON COLUMBIA, Japan's oldest record company, fell 11.5% in the year ending March 31 to 33.6 billion yen ($282.1 million), contributing to a 10% decline in group sales to 70 billion yen ($587.8 million). The group, which also makes Denon audio equipment, saw an operating loss of 1.3 billion yen ($10.8 million) during the year, compared with a profit of 308 million yen ($2.6 million) a year earlier. Domestic sales fell 7.8% to 49.2 million yen ($413.1 million); exports were down 14.6% to 20.8 billion yen ($174.6 million). The company blames Asia's slow economic recovery and the yen's rise against other currencies. STEVE McCLURE

MÜLLER

SONY MUSIC GERMANY has appointed Heiko Müller to the new post of manager of international marketing, reporting to managing director and senior VP of Sony Music Germany/Switzerland/Austria Jochen Leuschner. Formerly senior local product manager at Epic Germany, Müller will be responsible for marketing outside of Germany all acts on Sony Germany's labels, including Epic, Columbia, Dance Pool, rock imprint Dragnet, and Berlin-based pop label X-Cell. DOMINIC PRIDE

UNIVERSAL MUSIC PUBLISHING NORWAY has named Helge H. Barra managing director, effective immediately. He will report to Stockholm-based Universal Music Publishing Scandinavia managing director Martin Ingeström. Barra was marketing manager/head of A&R at Universal Music Norway until Universal's merger with PolyGram. Stockholm-based MCA Music Publishing Scandinavia has not been represented in Norway, while PolyGram Publishing did not replace Stein Gimnes Johnsen as managing director when he left to set up a Norwegian affiliate of EMI Music Publishing last summer. KAI R. LOFTHUS

BMG ENTERTAINMENT INTERNATIONAL U.K. & IRELAND has named Christian Tattersfield A&R director of its Arista U.K. label, effective immediately. He will report to Arista U.K. managing director Ged Doherty in the London-based post. Since 1996, Tattersfield has been head of BMG U.K.'s Northwestside imprint, whose roster includes chart-topping boy band Another Level. Prior to that, he headed PolyGram's Internal Records.

LATIN MUSIC 6 PACK

MIDEM Americas Charts A New Course: Diversity, Inclusion Are "In"

Broadening the scope beyond Latin music, there will be concerts featuring African music, gospel and urban sounds—even electronic-music events programmed by international club DJs.

BY JUDY CANTOR

With a new neme and a broeder scope, MIDEM Americas, MIDEM's third ennual trede feir in Miami, is designed to woo more American labels to the event while continuing to cepitelize on the growing international popularity of Letin music.

"It's e neturel evolution to include the North Americen music industry," says Xevier Roy CEO, of the Reed MIDEM Orgenisation. He edds thet the conference will still focus heevily on Letin music, and the perticipetion of more American companies in the event is indeed one reflection of the growing commercial interest of various Letin sounds in the U.S.

"Letin music is not just for the Hispenic populetion in the United Stetes, but for everybody," Roy says. "Artists like Ricky Martin, Shakire, Marc Anthony and Cubanismo are becoming reel stars in the U.S. The timing is perfect for MIDEM Americas, because the American merket is reelly opening up to Letin music. So thet meens more business and, of course, more music."

Continued on page LM-4

Nil Lara

Christian Castro

THE SPANISH ARE COMING

They'll be an increased presence at this year's U.S. MIDEM conference. Their motives and expectations may have consequences for Latin American music the world over.

BY HOWELL LLEWELLYN

MADRID—Hard work within a fiesta ambience—that's what the large Spanish contingent promises at MIDEM Americas. The Spanish authors' and publishers' society SGAE is celebrating its centenary this year and will do its best to make the music fair a memorable event, just as it did at last month's Cubadisco trade fair in Havana, which was dedicated to SGAE and Spain.

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Rosana

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Argentina's Premios Gardel LM-12
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Merchants & Marketing LM-16
Programming LM-18

Passion Is the Heart

ASCAP Latin Heritage Award
Celia Cruz

SUPERCANCIÓN DEL AÑO

"ASI FUE"
Compositor: Alberto Aguilera Valadez
Editora: BMG Songs, Inc.

SALSA

Canción Del Año

"NO ME CONOCES"
Compositor: Fernando Arias
Editoras: Sony ATV Discos Music Publishing, Universal Music Publishing Group

"EL AGUILA"
Compositor: Manolito Simonet Perez (SGAE)
Editora: Manzana Ediciones Musicales S.L. (SGAE)

"ALIVIAME"
Compositor: Ricardo Montaner (SGAE)
Editora: EMI April Music, Inc.

"ESA PARTE DE MI PERDONA"
Compositor: Osvaldo Muñoz
Editora: PMC La Editora

"NIÑA BELLA"
Compositor: Yoel Henriquez
Editora: EMOA Music Publishing Inc.

"QUE SE LO LLEVE EL RÍO"
Compositor: Rodolfo Barrera
Editora: Lida Socapi Music Publishing

"SE NECESITA UN MILAGRO"
Compositor: Domingo Quiñones
Editora: Caribbean Waves Music Inc.

"SI PUDIERA VOLVER A VERTE"
Compositor: Rafael Monclova
Editoras: PMC La Editora, Samalea Songs

"[illegible]"
Compositora: [illegible] Valentín
Editora: Universal Music Publishing Group

"EL AMOR NUNCA PREGUNTA"
Compositores: Rudy Pérez, Adrian Posse
Editoras: Del Angel Music, Rubet Music Publishing, Inc., Universal Music Publishing Group, WB Music Corp.

MERENGUE

Canción Del Año

"EL FRIO DE TU ADIOS"
Compositora: Yaidelice Monrouzeau
Editora: Casa Editora Yaidelice

"ASI FUE"
Compositor: Alberto Aguilera Valadez
Editora: BMG Songs, Inc.

"COMO DUELE"
Compositor: Raldy Vasquez
Editoras: Caribbean Waves Music Publishing, Viorli

"CORAZONCITO"
Compositor: Banchy Serrano
Editora: Sony/ATV Discos Music Publishing

"LO QUIERO OLVIDAR"
Compositor: Bonny Cepéda
Editora: Brokyunion Music Publishing

"NADIE SE MUERE"
Compositor: Orlando Santana
Editora: J&N Publishing

"PARA DARTE MI VIDA"
Compositor: Victor Victor Rojas (SGAE)
Editoras: Flamboyan Publishing (SGAE), WB Music Corp.

"PERDONAME,OLVIDALO"
Compositor: Alberto Aguilera Valadez
Editora: BMG Songs, Inc.

"QUE LOCO"
Compositor: Rafael López
Editora: Right Melody Music Publishing

"[illegible]"
Compositor: Armando del Valle
Editora: EMD Music Publishing

ROCK EN ESPAÑOL

CANCIÓN ROCK

"NIÑO BOMBA"
Compositores: Juan Jose Gonzalez, Alejandro Roso
Editora: EMI Music Publishing

"EL MUERTO"
Compositor: Flavio Cienciarulo
Editoras: El Leon Music Publishing, WB Music Corp.

CANCIÓN ROCK ALTERNATIVO

"MR. P MOSH"
Compositores: Juan Jose Gonzalez, Alejandro Roso
Editora: EMI Music Publishing

CANCIÓN POP ROCK

"SEXY"
Compositor: Jose Luis Pardo
Editora: Universal Music Publishing Group

POP/BALADA

Canción Del Año

"ASI FUE"
Compositor: Alberto Aguilera Valadez
Editora: BMG Songs, Inc.

"A PESAR DE TODOS"
Compositora: Ana Gabriel (SACM)
Editora: Sony/ATV Music Publishing

"CONTIGO (ESTAR CONTIGO)"
Compositores: Sylvia Riera Ibañez, Bebu Silvetti (SGAE),
Editoras: After Fifty, EMI April, Inc., PSO Limited

"ESPERANZA"
Compositores: Cheín García Alonso, Enrique Iglesias
Editoras: EMI April Music, Inc., Universal Music Publishing Group

"LA COPA DE LA VIDA"
Compositores: Desmond Child, Robi Draco*
Editoras: Desmophobia, Universal Music Publishing Group

"LLORAN LAS ROSAS"
Compositor: Alfredo Matheus
Editoras: Rubet Music Publishing, Universal Music Publishing Group

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# of Your Music

Universal Music Publishing Group
A UNIVERSAL MUSIC COMPANY

"LO MEJOR DE MI"
Compositor: Rudy Pérez
Editoras: JKMC Music Publishing, Inc., Universal Music Publishing Group

"MY HEART WILL GO ON"
Compositores: James Horner, Will Jennings*
Editoras:** Famous Music Publishing, TCF Music Publishing Inc.

"PARA LLORAR"
Compositores: Piero Cassano, Ricardo Montaner (SGAE)
Editoras: EMI April Music, Inc., Unilira Edizioni Musicali

"VUELVE"
Compositor: Franco De Vita (SACVEN)
Editora: Sony/ATV Music Publishing

COMPOSITOR DEL AÑO
RUDY PEREZ

TEX/MEX

Canción Del Año

"PIDO"
Compositor: Jorge Luis Piloto
Editora: Lanfranco Music

"COMO TE VOY A OLVIDAR"
Compositor: Jorge Mejia Avante (SACM)
Editora: Edimonsa

"POR TI"
Compositor: Joan Sebastian
Editora: Vander Music/Edimusa, Inc.

"QUIERO SER"
Compositor: Jorge Mejia Avante (SACM)
Editora: Edimonsa

"ROBAME UN BESO"
Compositor: Joan Sebastian
Editora: Vander Music/Edimusa, Inc.

"TE SEGUIRE"
Compositor: Edel Ramírez
Editoras: Mafiola Music, Sony/ATV Discos Music Publishing

REGIONAL MEXICANO

Canción Del Año

"POR MUJERES COMO TU"
Compositor: Fato (SACM)
Editora: Vander Music/Edimusa, Inc.

Compositor: Al Primera
Editoras: EMLASA, Universal Music Publishing Group

"DEJA QUE TE QUIERA"
Compositor: José Guadalupe Esparza (SACM)
Editora: Vander Music/Edimusa Inc.

"DIRECTO AL CORAZON"
Compositor: Fato (SACM)
Editora: Vandet Music/Edimusa Inc.

"GRACIAS POR TANTO AMOR"
Compositor: Joan Sebastian
Editora: Vander Music/Edimusa Inc.

"NOS ESTORBO LA ROPA"
Compositor: Teodoro Bello (SACM)
Editora: SACM Latin Copyright, Inc.

"PORQUE TE CONOCÍ"
Compositor: Adolfo Angel Alba (SACM)
Editora: SACM Latin Copyright, Inc.

"QUE BONITO"
Compositor: Manuel Eduardo Castro (SACM)
Editora: Pacific Latin Music Copyright

"AVIENTAME"
Compositor: Catarino Leos (SACM)
Editoras: Leo Musical, Universal Music Publishing Group

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Where Are The Women?

Latin American bureau chief John Lannert discusses the strides made—and the challenges awaiting—women in the Latino music world, with* Maribel Schumacher*, VP of marketing and artist-development of Warner Music Latin America.

The steady—and at times spectacular—growth of the Spanish- and Portuguese-language music markets in the 1990s has given rise to all manner of industry-related expansion, ranging from radio stations to retail outlets.

Also on the increase is the number of female executives in the Latino music business, most notably on the publishing side and at the U.S. performance societies, where women hold top posts in their respective Latino departments.

Less dramatic is the progress achieved by women at the record labels. Thus far, there are no female regional heads and only one managing director of a territory—BMG Chile's Paula Narea.

Nonetheless, women are moving up the ranks at record labels, especially at the marketing level of the regional offices. Among the key marketing executives are EMI Latin America's Leonor Villanueva, Sony Music Latin America's Luana Pagani, Universal Latin America's Marya Meyer and Warner Music Latin America's Maribel Schumacher.

Schumacher, in particular, owns a singular perspective of the changing role of women within the record labels. The Cuba-born VP of marketing and artist development at Warner Music Latin America co-founded a successful Spanish indie, Grabaciones Accidentales, in 1985. Seven years later, she switched from working in an indie environment to the mainstream corporate climate when she sold the company to Warner; she later joined the label.

Warner's Schumacher

Since then, Schumacher has mapped out prosperous marketing campaigns for hit Warner artists such as Maná and Alejandro Sanz. In the following interview, she discusses the strides made—and the challenges awaiting—women in the Latino music world.

Continued on page LM-20

MIDEM AMERICAS

Continued from page LM-1

At press time, more than 30 concerts were planned for a variety of Miami Beach venues during the June 22–25 event. According to Roy, 3,500 music-industry representatives from 60 countries are expected to attend the trade fair, which will be staged at the Miami Beach Convention Center.

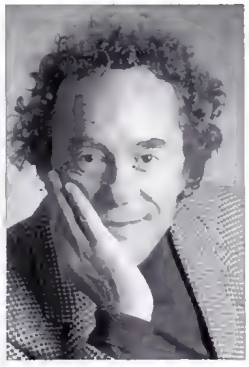
Many of those participants will be independent American labels promoting Latin music, as well as American, artists. "It will be Latin-oriented, but we can imagine a fusion of music, from rock to salsa," Roy says.

Roy also stresses the presence at the conference of a large contingent of small companies specializing in reggae, compas, calypso and other genres from Jamaica, Haiti, and other French and English-speaking island nations

CONTROVERSIAL PERFORMANCES

Previously, the Miami MIDEM conference, then called MIDEM Latin American and Caribbean Market, had been internationally known for a widely publicized controversy surrounding the participation of Cuban performers in the event. In 1997, Cuban bands were barred from conference showcases after Miami-Dade County officials threatened to pull funding if organizers allowed them to appear.

Last year, with financial support and security provided by the Miami Beach city government, several Cuban groups played in a triumphant concert at the Miami Beach Convention Center, despite the presence of Cuban-exile protesters and a bomb threat.



Xavier Roy (left) and Andre Midani

"Miami has a special place in my heart, because there I was able to have a victory for freedom of expression," Roy says. "[Now] we have to continue to enlarge the international scope of the event."

The Cuban big band Habana Ensemble is expected to perform at MIDEM this year. And the Los Angeles–based label Ahí-Namá will present Arte Mixto in concert at a Miami club during the conference. Miami Beach will sponsor a Cuban-American showcase featuring Miami-based singer-songwriter Nil Lara and the dance band Grupo Café Nostalgia.

Broadening the scope beyond Latin music, entertainment will also include an African night headlined by Rokia Traore, Sally Nyolo and Richard Bona; a gospel night featuring Clouds Of Joy and Vickie Winans; performances by the Spanish singer Rosana and Haitian compas stars Tabou Combo; and an urban night hosted by Wyclef Jean.

CONCERTS AND SHOWCASES

Other Latin artists expected to perform during the event include the Gipsy Kings and Christian Castro,who is promoting a new album produced by Kike Santander. The Chris Perez Band will also perform, and Maná will present its new live album, recorded in Miami earlier this year for MTV's "Unplugged."

MTV Latin America and Warner/Chappell will also host a showcase with El Gran Silencio, Titan and Luis Enrique, among others. Ozomatli and El Manjar De Los Dioses will also perform during MIDEM. And Chris Blackwell's Palm Pictures will sponsor a concert on the sand of Miami Beach featuring Jimmy Bosch, Plena Libre and Jose Alberto "El Canario."

Broadening the scope beyond Latin music, entertainment during MIDEM will also include an African night headlined by Rokia Traore, Sally Nyolo and Richard Bona; a gospel night featuring Clouds Of Joy and Vickie Winans; performances by the Spanish singer Rosana and Haitian compas stars Tabou Combo; and an urban night

Continued on page LM-14

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What The Numbers Say

Year-To-Date Charts

BY JOHN LANNERT

Powered by global superstar Ricky Martin, along with pop luminaries Chayanne and Shakira, Sony Discos continues to cruise as the top-rated label, according to Billboard's second year-to-date chart recaps, in which we also take an in-depth look at artists and label performances on the pop genre charts at both radio and retail.

Sony's supremacy is unprecedented on this latest set of recaps, with the label sweeping nine categories on the flagship Hot Latin Tracks charts and The Billboard Latin 50 charts, plus another eight categories on the pop genre charts.

The figures for the 17 charts were measured from Dec. 5, 1998, to May 29, 1999. The radio charts were tabulated by Broadcast Data Systems (BDS); the retail charts were compiled by SoundScan.

So far, CDs by Sony artists have sold 1.4 million units on the Top Billboard Latin 50 Imprints recap—nearly triple the tally recorded by albums from artists on the No. 2 label, Fonovisa, which sold 490,500 units.

Fonovisa edges out No. 3 EMI Latin—which moves from fourth to third—for second place by a paltry 18,000 units. Ariola inches up from fifth to fourth; WEA Latina slides from third to fifth.

Likewise, Sony tops the Top Billboard Latin 50 Labels recap, followed again by Fonovisa. EMI Latin rises from fourth to third, BMG Latin ratchets northward from fifth to fourth, and WEA Latina falls from third to fifth.

Continued on page LM-8

Juan Luis Guerra (top) and Marco Antonio Solis

Shakira

Hot Latin Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

1 SHAKIRA (3) Sony Discos
2 TIRANOS DEL NORTE (2) Sony Discos
3 VICENTE FERNANDEZ (3) Sony Discos
4 JUAN LUIS GUERRA 440 (3) Karen/Caiman
5 ENRIQUE IGLESIAS (2) Fonovisa
6 CHAYANNE (3) Sony Discos
7 PEPE AGUILAR (3) Musart/Balboa
8 JERRY RIVERA (2) Sony Discos
9 MARCO ANTONIO SOLIS (2) Fonovisa
10 ELVIS CRESPO (5) Sony Discos

Chayanne

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

1 DEJARIA TODO—Chayanne—Sony Discos
2 ME VOY A QUITAR DE EN MEDIO—Vicente Fernández—Sony Discos
3 CREI—Tiranos Del Norte—Sony Discos
4 ESE—Jerry Rivera—Sony Discos
5 SI TE PUDIERA MENTIR—Marco Antonio Solis—Fonovisa
6 NUNCA TE OLVIDARE—Enrique Iglesias—Fonovisa
7 QUE BONITO—Los Mismos—EMI Latin
8 TU—Shakira—Sony Discos
9 NECESITO DECIRTE—Conjunto Primavera—Fonovisa
10 MI PC—Juan Luis Guerra 440—Karen/Caiman
11 QUE HABRIA SIDO DE MI—Victor Manuelle—Sony Discos
12 PALOMITA BLANCA—Juan Luis Guerra 440—Karen/Caiman
13 ESPERANZA—Enrique Iglesias—Fonovisa
14 LA OTRA PARTE DEL AMOR—Limite—Rodven/PolyGram Latino
15 COMO TE RECUERDO—Los Temerarios—Fonovisa

Hot Latin Tracks Imprints

Pos. IMPRINT (No. Of Charted Tracks)

1 SONY DISCOS (33)
2 FONOVISA (15)
3 EMI LATIN (19)
4 ARIOLA (14)
5 RODVEN (9)

Hot Latin Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

1 SONY DISCOS (42)
2 FONOVISA (16)
3 EMI LATIN (22)
4 BMG LATIN (21)
5 WEA LATINA (11)

Top Billboard Latin 50 Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

1 RICKY MARTIN (1) Sony Discos
2 ELVIS CRESPO (2) Sony Discos
3 SELENA (2) EMI Latin
4 SHAKIRA (1) Sony Discos
5 ENRIQUE IGLESIAS (2) Fonovisa
6 LOS TRI-O (1) Ariola/BMG Latin
7 CHAYANNE (1) Sony Discos
8 VICENTE FERNANDEZ (1) Sony Discos
9 MARCO ANTONIO SOLIS (1) Fonovisa
10 OLGA TANON (1) WEA Latina

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YEAR-TO-DATE CHARTS

Continued from page LM-6

DEGREES OF INTEGRATION

While Sony stays at No. 1 on the Top Billboard Latin 50 Distributors recap, there is a considerable shake-up underneath, as EMD vaults 5-2 and PGD tanks 3-6.

It is worth noting that, while Universal Latino has completed the integration of the staff of the former PolyGram Latino, the two labels are still listed separately on the chart recaps.

Fueling Sony's thrust on the imprint recap was Ricky Martin's resurgent, 1998 CD "Vuelve," which leaped 4-1 on The Top Billboard Latin 50 Albums recap.

"Vuelve," recipient of new sales life in February thanks to Martin's kinetic performance on the Grammy Awards show, has sold 375,500 units. "Dónde Están Los Ladrones?" by Martin's label mate Shakira, slipped 1-2 compared to the first Latin charts recap on sales of 220,000 units.

From the top: Los Tri-O, Selena and Julio Iglesias

Selena makes her bow at No. 3 on the albums recap with "All My Hits—Todos Mis Éxitos," the Tejano legend's greatest-hits set on EMI Latin that sold 207,500 units. Other artists making their debuts on the albums recap are Ariola/BMG Latin bolero act Los Tri-O, Fonovisa's veteran singer/songwriter Marco Antonio Solís and Solís' labelmates, Mexican pop group Los Temerarios.

Martin also jumped 4-1 on the Top Billboard Latin 50 Artists recap, displacing Shakira, who replaced Martin at No. 4.

Continued on page LM-10

Top Billboard Latin 50 Albums

Pos. TITLE—Artist—Imprint/Label

1 **VUELVE**—Ricky Martin—Sony Discos
2 **DONDE ESTAN LOS LADRONES?**—Shakira—Sony Discos
3 **ALL MY HITS—TODOS MIS EXITOS**—Selena—EMI Latin
4 **SUAVEMENTE**—Elvis Crespo—Sony Discos
5 **COSAS DEL AMOR**—Enrique Iglesias—Fonovisa
6 **DANCE WITH ME**—Soundtrack—Epic/Sony Discos
7 **NUESTRO AMOR**—Los Tri-O—Ariola/BMG Latin
8 **ATADO A TU AMOR**—Chayanne—Sony Discos
9 **ENTRE EL AMOR Y YO**—Vicente Fernández—Sony Discos
10 **TROZOS DE MI ALMA**—Marco Antonio Solís—Fonovisa
11 **TE ACORDARAS DE MI**—Olga Tañón—WEA Latina
12 **BUENA VISTA SOCIAL CLUB**—Buena Vista Social Club—World Circuit/Nonesuch/AG
13 **15 EXITOS PARA SIEMPRE**—Los Temerarios—Fonovisa
14 **NI ES LO MISMO NI ES IGUAL**—Juan Luis Guerra 440—Karen/Universal Latino
15 **DE OTRA MANERA**—Jerry Rivera—Sony Discos

Top Billboard Latin 50 Imprints

Pos. IMPRINT (No. Of Charted Albums)

1 **SONY DISCOS** (25)
2 **FONOVISA** (17)
3 **EMI LATIN** (18)
4 **ARIOLA** (11)
5 **WEA LATINA** (7)

Top Billboard Latin 50 Labels

Pos. LABEL (No. Of Charted Albums)

1 **SONY DISCOS** (34)
2 **FONOVISA** (20)
3 **EMI LATIN** (20)
4 **BMG LATIN** (16)
5 **WEA LATINA** (9)

Ricky Martin

Top Billboard Latin Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

1 **SONY** (35)
2 **EMD** (21)
3 **INDEPENDENTS** (31)
4 **WEA** (13)
5 **BMG** (16)
6 **PGD** (4)
7 **UNIVERSAL** (6)

Hot Latin Pop Artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

1 **SHAKIRA** (3) Sony Discos
2 **CHAYANNE** (2) Sony Discos
3 **ENRIQUE IGLESIAS** (3) Fonovisa
4 **CHRISTIAN CASTRO** (3) Ariola/BMG Latin
(1) WEA Latina
5 **RICKY MARTIN** (1) C2/Sony Discos
(3) Sony Discos

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YEAR-TO-DATE CHARTS

Continued from page LM-8

Sony's merengue heartthrob Elvis Crespo moves from third to second place. New to the artists recap are Selena, Los Tri-O and Solís.

KING OF RADIO

As at retail, Sony also remains king of radio by coming in at No. 1 on the Hot Latin Tracks Imprints and Hot Latin Tracks Labels recaps. Replicating its retail performance, Fonovisa holds down No. 2 on both recaps.

EMI Latin moves 4-3 on the imprints chart while debuting on the label recap at No. 3. Ariola clicks up 5-4 on the imprints recap, while Rodven dips 3-5. BMG Latin moves down 3-4 on the label recap as WEA Latina eases south 4-5.

Sony dominance of Billboard's radio charts can be traced to the Hot Latin Tracks tally, where, as in the first recap published in April, the label owns the first four positions, topped by Chayanne's still-No. 1 entry, "Dejaría Todo." Chayanne's smash pop ballad has earned 258.1 million audience impressions.

Vicente Fernández

Karen's legendary merengue group Juan Luis Guerra 440 places two songs in the recap, while Fonovisa's hot grupo Conjunto Primavera makes its debut on the recap.

On the Hot Latin Tracks Artists recap, Sony's Shakira hops 3-1 to top two star regional Mexican acts, Fonovisa's Tiranos Del Norte and Sony's Vicente Fernández. New to the Hot Latin Tracks Artists recap are Solís and Crespo.

Sony tops the pop retail recaps both as an imprint and as a distributor. Sony leads the Top Latin Pop Album Imprints recap with 802,000 units. Fonovisa, the No. 2 label in this recap, rang up 330,000 units. Rounding out the Top 5 are WEA Latina, EMI Latin and Columbia, the latter of which hits the board courtesy of Julio Iglesias' CD "My Life: The Greatest Hits."

Hot Latin Pop Tracks

Pos. TITLE—Artist—Imprint/Label

1 DEJARIA TODO—Chayanne—Sony Discos
2 NUNCA TE OLVIDARE—Enrique Iglesias—Fonovisa
3 TU—Shakira—Sony Discos
4 SI TE PUDIERA MENTIR—Marco Antonio Solís—Fonovisa
5 UNA VOZ EN EL ALMA—Millie—EMI Latin
6 ME VOY A QUITAR DE EN MEDIO—Vicente Fernández—Sony Discos
7 ESE—Jerry Rivera—Sony Discos
8 LIVIN' LA VIDA LOCA—Ricky Martin—C2/Sony Discos
9 NO PUEDO OLVIDAR—MDO—Sony Discos
10 ESPERANZA—Enrique Iglesias—Fonovisa

Hot Latin Pop Tracks Imprints

Pos. IMPRINT (No. Of Charted Tracks)

1 SONY DISCOS (24)
2 FONOVISA (6)
3 EMI LATIN (8)
4 ARIOLA (10)
5 RODVEN (5)

Sony DISCOS

Hot Latin Pop Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

1 SONY DISCOS (30)
2 FONOVISA (6)
3 EMI LATIN (8)
4 BMG LATIN (11)
5 POLYGRAM LATINO (5)

Top Latin Pop Album Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

1 RICKY MARTIN (1) Sony Discos
2 SHAKIRA (1) Sony Discos
3 ENRIQUE IGLESIAS (2) Fonovisa
4 CHAYANNE (1) Sony Discos
5 MARCO ANTONIO SOLIS (1) Fonovisa

FIVE BY FIVE

The five companies run in identical order in the Top Latin Pop Album Labels recap.

Martin rules both Top Latin Pop Albums and Top Latin Pop Album Artists recaps. In both tallies, Martin is followed by Shakira, who was No. 1 in the last Top Latin Pop Album Artists recap, Enrique Iglesias, Chayanne and Solís.

Sony ranks No. 1, as well, in the Hot Latin Pop Tracks Imprints and Hot Latin Pop Tracks Labels recaps.

On the imprints recap, Sony is followed by Fonovisa, EMI Latin, Ariola and Rodven. On the labels chart, Sony places in front of Fonovisa, EMI Latin, BMG Latin and PolyGram Latino.

Given its superior chart position on the Hot Latin Tracks recap, it comes as no surprise that Chayanne's "Dejaría Todo" tops the Hot Latin Pop Tracks recap with 218.7 million audience impressions. Enrique Iglesias' Fonovisa smash "Nunca Te Olvidaré" is a remote No. 2 with 123.2 million audience impressions.

But Chayanne is dethroned in the Hot Latin Pop Tracks Artists recap by Shakira, who has amassed 270.1 million audience impressions with her last three singles, including the smash lead-off hit "Ciega, Sordomuda." ■

Top Latin Pop Albums

Pos. TITLE—Artist—Imprint/Label

1 VUELVE—Ricky Martin—Sony Discos
2 DONDE ESTAN LOS LADRONES?—Shakira—Sony Discos
3 COSAS DEL AMOR—Enrique Iglesias—Fonovisa
4 ATADO A TU AMOR—Chayanne—Sony Discos
5 TROZOS DE MI ALMA—Marco Antonio Solís—Fonovisa
6 TE ACORDARAS DE MI—Olga Tañón—WEA Latina
7 SUENOS LIQUIDOS—Maná—WEA Latina
8 MY LIFE: THE GREATEST HITS—Julio Iglesias—Columbia
9 AQUEL QUE HABIA MUERTO—Vico C—EMI Latin
10 MAS—Alejandro Sanz—WEA Latina

Top Latin Pop Album Imprints

Pos. IMPRINT (No. Of Charted Albums)

1 SONY DISCOS (9)
2 FONOVISA (5)
3 WEA LATINA (4)
4 EMI LATIN (4)
5 COLUMBIA (1)

Top Latin Pop Album Labels

Pos. LABEL (No. Of Charted Albums)

1 SONY DISCOS (9)
2 FONOVISA (5)
3 WEA LATINA (4)
4 EMI LATIN (4)
5 COLUMBIA (1)

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Career Resuscitation: Christian Rapper Vico C Preaches Positivity

The Puerto Rican star delivers a contrarian message to rapper wannabes: to produce work containing lyrical substance, not stylish invective. "I use my music to make a difference," he says. "It's all I have to work with."

BY KARL ROSS

Luis Armando Lozada, better-known to the music world as Spanish-language rapper Vico C, has resurrected his once-flagging career with the EMI Latin release "Aquel Que Había Muerto."

But, as the title of his latest production—which translates roughly into "Back From The Dead"—suggests, Vico C's music is the by-product of a far greater transformation. "I had died spiritually, mentally and professionally," Vico C, regarded as the standard-bearer of rap en español, plainly admits.

On the same corner in Puerta de Tierra, Puerto Rico, where in March the converted born-again Christian found himself dispensing autographs, Vico C recalls the near-fatal 1997 overdose that led him to refashion his outlook on life.

"Down that street, just past where it says 'Corner Bar,' I was abandoned in a car while overdosing on heroin," he says. "My father just happened to be there, and I remember him slapping me and yelling at me, because I was practically a goner."

'That was your earthly father giving you mouth-to-mouth, but I, your Celestial Father, was giving you life all along.'"

AWARD-WINNING TRACK

Vico C's near-death incident eventually inspired the track "Dándote Vida (Giving You Life)," which is included on "Aquel Que Había Muerto." Vico C's latest CD was crowned Album Of The Year in the rap category during Billboard's Sixth Annual Latin Music Awards last month.

EMI Latin CEO/president José Béhar says Vico C is "such a gifted songwriter, aside from being a

Continued on page LM-22

Vico C admits feeling an increasing alienation from the gritty Spanish rap culture he helped spawn in the early 1990s, as the lyrics of his contemporaries turned increasingly lusty with regard to both sex and violence.

Vico C's father administered mouth-to-mouth resuscitation to him, doctors jolted his heart with electronic defibrillators, and Vico C got another chance. The singer, who relocated to Orlando shortly after his overdose, recalls attending a prayer meeting last year there, "when I had a flashback of that experience, and I felt in my heart God was there telling me,

Argentine Awards

PREMIOS GARDEL'S SUCCESSFUL DEBUT

BY MARCELO FERNÁNDEZ BITAR

Front-page articles in national papers, high TV ratings and extensive media coverage marked the first edition of the Premios Gardel as a huge success.

Held April 14 at Buenos Aires' Coliseo Theater, the awards ceremony featured performances by non-Argentine stars Alejandro Sanz, Ana Belén and Só Pra Contrariar, as well as home-bred notables Marcela Morelo, León Gieco, Alejandro Lerner, Carlitos "La Mona" Jiménez and Amar Azul.

Alejandro Sanz

Though no single artist dominated the awards show—named for legendary singer Carlos Gardel—Morelo, Gieco, Lerner and Mercedes Sosa won two statuettes each.

However, Lerner's producer, Cachorro López, was awarded Best Producer, which made Lerner's disc "Volver A Empezar" a three-time winner.

BIGGER NAMES EDGED OUT

The awardee list featured an outstanding balance among commercially successful acts and less popular but critically hailed artists. Longtime folklore giant Sosa won out over multi-platinum phenom Soledad, while Spanish chanteuse Belén edged out bigger names such as Gloria Estefan and Thalía.

Cult act Manu Chao surprisingly managed to be nominated in one Latin category but was defeated by Spanish icon Sanz.

Less surprisingly, Morelo emerged victorious as Best New Artist. Los Fabulosos Cadillacs won Best Rock Group, and Los Auténticos Decadentes triumphed as Best Pop Group. Gieco, another fan favorite from the folk-rock field, won Best Rock Artist and Best Video.

The ovation of the night took place during the presentation of the winner of the bailanta category, in which a tie was announced between Carlitos "La Mona" Jiménez and Gilda, whose tragic death in 1997 elevated her to nationwide popularity. Gilda's son accepted her trophy while her music played and everyone applauded.

Another robust round of applause occurred when tango luminary Horacio Salgán received an award for his overall career.

The biggest surprise of the program was the announcement that renowned singer Sandro had won the Golden Gardel. Sandro was greeted with a standing ovation as he accepted the ceremony's most prestigious kudo.

Continued on page LM-24

LOS PREMIOS LATINOS DE BMI

Latin 1999 AWARDS

ACABO DE ENTERARME
Martín Ruiz
Mar Y Sol Music Publishing

AMIGA MÍA
Alejandro Sanz (SGAE)
Ego Musical SA (SGAE)
EMI-Blackwood Music, Inc.

AMOR A LA MEXICANA
Mario Agustino Pupparo (SACM)
peermusic

AMOR NARCÓTICO
Jandy Feliz
Gran Caimán Songs

CANCIÓN DEL PRESO
Marfre Music

COMPRÉNDEME
Carlos Javier Castillón
Gary Hobbs Music

CORAZÓN PROHIBIDO
Gloria Estefan
Kike Santander
Foreign Imported Productions and Publishing, Inc.

DESPACITO
José Alfredo Jiménez Sandoval (SACM)
peermusic

DILE A ELLA
Gil Francisco Pérez
Nelia Music

DÓNDE ESTÁS
Eduardo Alanis
SER-CA Publishing, Inc.

EL DE LOS OJOS NEGROS
Tiny Morrie Sánchez
Striking Music Co.

EL MOJADO ACAUDALADO
Teodoro Bello Jaimes (SACM)
Tigres Del Norte Edicciones Musicales

EL RELOJ
Roberto Cantoral García (SACM)
peermusic

EL TUCANAZO
Mario Quintero
Más Flamingo Music

EN EL JARDÍN
Kike Santander
Foreign Imported Productions and Publishing, Inc.

ERES MI DROGA
Miguel Mendoza
Edimonsa (SACM)

ES LA MUJER
Alberto Chávez Mora (SACM)
EMI-Blackwood Music, Inc.

ES VERDAD
Mario Quintero
Más Flamingo Music

GITANA
Alejandro González Trujillo (SACM)
Fernando Olvera Sierra (SACM)
Warner-Tamerlane Publishing Corp.

GUANTANAMERA (2ND AWARD)
José Fernández Diaz (SGAE)
Julián Orbón
Pete Seeger
Fall River Music, Inc.

HACEMOS BONITA PAREJA
Mario Quintero
Más Flamingo Music

HUELE A PELIGRO
Armando Manzanero Canche (SACM)
D'Nico International

JEFE DE JEFES
Teodoro Bello Jaimes (SACM)
Tigres Del Norte Ediciones Musicales

JULIANA
Kubaney Publishing Corporation

LA COPA DE LA VIDA
Robi Rosa
A Phantom Vox, Corp.

LE PEDIRÉ
Mauro Javier Muñóz
SER-CA Publishing, Inc.

LUNA DE MIEL
Jaime Farías
Pyramid F Publishing

MANECUMBÉ
Juan Antonio Castro
Tun Tuns Publishing

ME HA LLEGADO EL AMOR
Guillermo L. González
Catnico Publishing

MOTIVOS
José Felipe Barrientos Rodriguez (SACM)
Luis Manuel Lozano
Fonohits Music Publishing, Inc.

NO QUIEREN QUE TE QUIERA
Lorenzo Antonio
Tiny Morrie Sánchez
Striking Music Co.

NO SÉ OLVIDAR
Kike Santander
Foreign Imported Productions and Publishing, Inc.

NO SÉ SI ES AMOR
Luis Gómez Escolar (SGAE)
Per Gessle (STIM)
EMI-Blackwood Music, Inc.

PERO TE AMO
Ernesto Solano
Ernesto's Musical

PÍDEME, RUÉGAME
Javier Galván
José Rosario
Pig Haus Music
Sony/ATV Latin Music Publishing LLC

POR DEBAJO DE LA MESA
Armando Manzanero Canche (SACM)
D'Nico International

QUIERO VOLAR CONTIGO
Jesús Armenta Minjarez
Tigres Del Norte Ediciones Musicales

REZO
Freddy Piñero, Jr.
Carlos Ponce
Foreign Imported Productions and Publishing, Inc.

SABOR A MÍ
Alvaro Carrillo Alarcón (SACM)
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SECUESTRO DE AMOR
Mario Quintero
Más Flamingo Music

SENTIMIENTOS
Martha Alicia Villarreal Esparza
Golden Huina Publishing Company, Inc.

SI TE VAS (2ND AWARD)
Pedro Fernández (SACM)
Canciones de PolyGram

SI TÚ SUPIERAS
Kike Santander
Foreign Imported Productions and Publishing, Inc.

SOL DE VERANO
Chichi Peralta
Gran Caimán Songs

SUAVEMENTE
Elvis Crespo
Sony/ATV Latin Music Publishing LLC

TE LLEVAS MI VIDA
Ramón González Mora
Seg-Son Music

VIVIR SIN ELLAS
Servando Angel Cano
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VOY A PINTAR MI RAYA
José de Jesús Navarro
De Luna Publishing Co.

YO NACÍ PARA AMARTE
Kike Santander
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SONGWRITER OF THE YEAR
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LAMBADA Returns, Charly LIVES, And Playboy's Tiazinha WHIPS IT OUT

ARTISTS & MUSIC

NEWS IN REVIEW

CARLA PERES, the sultry blond dancar of É O Tchan who left tha axé band in 1998 to star in an SBT-TV music/talk program "Fantasia," put out har first solo disc in April on Univarsal, titled "Lamba Aeróbica Do Brasil." Oddly, only two songs from tha CD were cut by Peres, who performs es e rap artist. Tha balance of the disc contains hits from othar Bahia-based bands such as **Terra Samba**, **Banda Eva** and **Cheiro Do Amor**, aach of whom recorded tracks set to lambada—a groova popular in tha leta '80s.

CUBAN singar/songwriters in Maxico are usharing in a new ara being described in thet country as "new trova cubana" or "pop cubano." EMI Music Mexico kickad off the budding movement e couple of years ago with **David Torrens**, who was followad by **Francisco Céspedes**, a breakout artist in Latin America and Spain in 1998.

Now comas Universal Mexico with **Amaury Gutiérrez**, whose recently released label dabut contains a song by Torrens and a duet with Céspedes, a good friend. Ona of Cuba's progenitors of the country's original trova scene, **Pablo Milanés**, has invited Gutiérrez on stage to parform and calls him tha best representative of the new-wave trova. Gutiérrez's labal bow has been dropped in Latin America, the U.S. and Spain, whara ha kicked off a promotional tour in June.

LEGENDARY Argentine rock star **Charly García** ralaased "Demasiado Ego," a live disc in Mey through his label Say No More. The distribution of García's imprint by Univarsal Music Argentina ands his 12-year ralationship with Sony Music Argentina. The CD was recorded at a free, open-air show organized Feb. 27 by tha Secratary of Culture of Buanos Airas.

CAETANO VELOSO and **Tony Garrido** appeared at e concert at a Rio de Janeiro favala, or slum, to celebrate the raleasa of tha soundtrack of the film "Orfau," whose soundtrack was composed and performad by Valoso.

Tha movie is a remaka of Marcel Camus' 1958 movie "Black Orpheus," which won an Oscar for best foraign film. Tha soundtrack for the original film wes composed by **Antonio Carlos Jobim** and **Vinicius de Morses**.

Charly García

Caetano Veloso

Mercedes Sosa

In tha new film, Garrido, lead singer of Sony Brazil reggaa band **Cidade Negra**, plays the starring role. The soundtrack for "Orfeu" was released on Natasha Records, e Rio de Janeiro imprint partly ownad by Valoso's wifa, Paule Lavigne.

AFTER HAVING realized two hit bolero CDs with **Trio Los Panchos**, Sony balladeer **José Luis Rodríguez** says his naxt disc, dua to drop in October, will be a more rhythmic-directed disc to be produced by Estéfano and José María Purón. In 1999, Rodríguez expects to retum to the bolero format with a CD of '60s and '70s hits by Trio Los Panchos. Rodríguez, who began his current tour in Buenos Aires, will end his trak Dac. 31 with a millannium show at B.A.'s Luna Park. The show will be broadcast simultaneously in New York, London and Paris.

ARMED WITH a first-grade education and an uncanny ability to sing in English even though thay did not speak a lick of the languaga, twin sistars **Pepê and Neném** became famous last yaar in Brazil as street vocalists who could impersonata intarnational idols, including Whitney Houston, Madonna and Michael Jackson. Unsurprisinlgy, on "Mania De Voçê," tha 23-yaar-old sisters' label bow on Virgin, thay do an English cover of Take That's hit "Back For Good." Tha titular laadoff singla already is rotating haavily at radio.

IN APRIL, Sony Music Argentina dropped "Miami," the fifth album by highly regarded altarnative-rock band **Babasónicos**. An outstanding combination of electronica, lounga, '60s beat and even ranchera, "Miami" was recorded in Buenos Aires and mixad in New York by Andrew Weiss. The CD's release was celebrated with a show broadcast liva April 28 from Region Theater by Buenos Aires radio stations Rock & Pop and Radio Uno. The clip of the disc's leadoff singla, "Desfachatados," which already has scored heavy airplay at rock radio, debuted in the middle of May.

DJ DUO Deep Dish played May 1 at Buenos Aires' popular disco Pachá to e packed crowd of 2,500 fans who danced from 3

Continued on page LM-28

MIDEM AMERICAS

Continued from page LM-4

hosted by Wyclef Jean. Dance and electronic-music events programmed by international club DJs will take place nightly in Miami Beach clubs.

STAYING IN MIAMI

Conferences during the event will focus on two main themes: new music trends and their potential for success in North and South America, and new technology and Internet distribution. Roy says that the presence of Internet-based companies will increase at this year's fair.

Roy will name Warner Music Latin America president Andre Midani "MIDEM Americas Person Of The Year" at a ceremony in his honor.

During his imbroglio with Dade County over the presence of Cuban performers, Roy had debated changing the location of the conference. Now, he is satisfied with his decision to keep MIDEM in Miami and says he plans to continue to hold the annual event here.

"Miami is a perfect location," he says. "It's a hub with very easy access from the Caribbean, Latin America and Europe. Like Cannes, there's something magical in Miami. A lot of stars are staying in Miami, and I hope it will be a Hollywood for music.

"MIDEM in Cannes has been established for 34 years," he adds, referring to the company's annual international music-industry fair held in January. "It's taken a long time for it to become a worldwide market for the industry. Here, we'll focus on Latin America and North America. The focus on the Americas is very good and will promote the development of exchanges. We'll have very good potential for new business." ■

Conferences during the event will focus on two main themes: new music trends and their potential for success in North and South America, and new technology and Internet distribution.

El Gran Silencio (top) and Ozomatli

Assistance in preparing this special provided by
Teresa Aguilere, Marcelo Fernández Bitar, Howell Llewellyn, Enor Paiano and **Karl Ross**

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Songs Sited On THE WEB, Stars Unite AGAINST PIRACY

MERCHANTS & MARKETING
NEWS IN REVIEW

U.S. performing-rights society BMI is beefing up its profile with its "BMI Latin Series," a clutch of industry seminars held on a quarterly basis. BMI, whose signees include Mexican superstar Luis Miguel and publishing firms Canciones De PolyGram, Fonohits Music Publishing and Curso Music, also frequently participates in educational panels, including, most recently, "The Story Of The Corrido" at U.C.L.A.; a composer seminar at Interamerican University in Puerto Rico; and a publisher panel at the University of Miami.

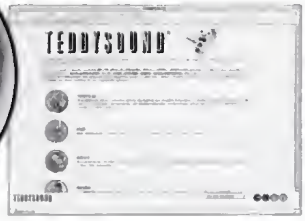
THE FIRST edition of Foro Buenos Aires Professional Meeting of Music Industry and Production is scheduled to take place Nov. 24–26 at Sheraton Hotel & Convention Center in Buenos Aires. The conference will feature seminars, booths and showcases. The organizers' Web site is www.foro-ba.com.ar.

Los Temerarios

Maná

Luis Miguel

IN MAY, Barcelona-based publisher Teddysound bowed a new Web site offering a sample of more than 70,000 owned or administered songs in the MP3 format, ranging in styles from flamenco to dance to rock en español. Teddysound is believed to be the first publisher in Spain to promote its member songwriters via MP3. Teddysound's Web address is www.teddysound.com.



FELIPE LLERENA, former partner of Natasha Records, has formed Nikita Music, a licensing company focusing on product by indie labels.

"Nikita Music," says Llerena, "is the first Brazilian music-licensing agency committed to bring together the greatest from the Brazilian independent music market and to make it available for licensing to the international music community." Record labels and film companies are being targeted by Nikita, which is working a broad range of idioms, including samba, axé, bossa nova, pop and reggae.

ROBERTO PIAY, president of Argentine record-industry trade association CAPIF, says that, while sales in the Argentine record industry rose 11% in 1998, the percentage uptick belies a difficult 1999.

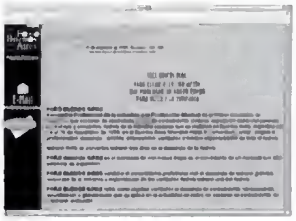
"This will be a tough year," declares Piay, "and the results will probably be worse than in 1998."

Due to the labels' expanding number of discount programs to retailers, the homegrown record industry increased a puny 4% in dollar value to $287 million.

A slower economy in Argentina, aggravated by a poor business climate with Argentina's primary trading partner Brazil, is expected to dampen the numbers for Argentina's record industry.

The final share figures for 1998 shows longtime leader Sony Music Argentina with a decisive edge over PolyGram Argentina (now Universal Music Argentina) and BMG Argentina. However, the combined numbers of PolyGram and Universal would make Universal the largest label in Argentina.

In unit terms, Sony topped the list with 21%, followed by PolyGram (17%), BMG (15%), Leader Music and EMI Music



Argentina (tied at 14%), Warner Music Argentina (11%) and Universal (7%).

In dollar value, Sony was first, with 23%, followed by PolyGram (19%), BMG (16%), EMI (14%), Warner (12%), Leader Music (8%) and Universal (7%).

Continued on page LM-28

Watch for a new album and a worldwide tour this Fall.

Worldwide management–
Claude Martinez, PEM Management

US/South American management–
Pascal Imbert, Peter Himberger, PEI Management

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Luis Miguel
Ricky Martin
Gloria Estefan

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Sources: 1998-99 ABC Audit. 1998 People en Español Readership Studies

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MUSIC For Mexico City's MORNINGS

PROGRAMMING

NEWS IN REVIEW

FOR DECADES, XEQ-AM, owned by Grupo Radiópolis, was a Mexico City talk station that featured only one music program "La Hora De Menudo," on which 15 years ago the Puerto Rican vocal group Menudo gave its first interview upon arriving in Mexico. Indeed, an hour-long program featuring the sounds of Menudo and its reunion successor El Reencuentro still airs on Sundays.

But starting on Jan. 1, Radiópolis decided to switch from talk to a music format that is 90% regional Mexican with the balance being cumbia and salsa. The new station, "X 730," whose slogan is "Es La Que Manda" or "The Station That Rules," is a clear channel outlet that reaches part of the U.S. and Central America.

PD Antonio Sambrano, an expert in regional Mexican grooves, guided "X 730" to fourth place among AM stations in Mexico City and first among music-formatted AM stations. Making space for regional Mexican music on the AM dial was wise, considering there is little music played in the mornings on Mexico City radio, and many listeners—because of culture or tradition—have not jumped from AM to FM frequencies.

Included among the station's special programs is a daily one-hour show devoted to music by regional Mexican giants Los Temerarios and Los Bukis.

Los Bukis

SPANISH BROADCASTING SYSTEM (SBS), the largest Hispanic-owned radio group in the U.S., acquired an 80% stake in LaMúsica.com, a New York–based Latino Internet music site that will provide a new advertising source for SBS. LaMúsica.com's Web site features concert listings, record charts and CD reviews.

Also, the formats of SBS' Miami stations are being carried by Pick Online.Com, which delivers audio and video via multicasting.

PROMINENT Mexico City PD Manuel Durán is starting to make noise with "La Sabrosita," a tropical-music format simulcasted on combo stations XETH-AM and XESON-FM. Playing a variety of Caribbean tropical sounds like salsa and merengue, "La Sabrosita" is replicating the success first achieved by Durán when he used a similar format for XEQ-FM, better known as "La Tropi Q."

In 1987, when there was one ratings book for AM and FM stations, "La Tropi Q" reached No. 1 in Mexico City. However, in 1993, a record label owned by Televisa wanted an outlet to promote its regional Mexican acts, so Durán exited "La Tropi Q," which then was still a top-five station. As a regional Mexican station, "La Ke Buena," whose call letters remained XEQ-FM, has maintained a top-five ranking as well.

Interestingly, the 100.9 FM frequency now occupied by XESON-FM has been home to more radio formats than any other spot on the dial.

DESPITE a 6.9-6.0 drop in market share, according to Arbitron, Heftel's regional Mexican outlet KSCA-FM reigned alone for the second straight book atop the Los Angeles market, the second-largest radio market in the U.S. KSCA's sister station, pop outlet KLVE-FM, came in No. 2 for the second straight book, with an even larger drop—6.5-5.4—in ratings.

In New York, the No. 1 market in the U.S., SBS' tropical station WSKQ-FM held third place for the second consecutive book, even though the station's ratings tanked 5.2-4.5. In Chicago, the nation's third-biggest radio market, SBS' regional Mexican station WLEY-FM scored its highest ratings in five books, moving up 2.3-2.6.

Also scoring its loftiest ratings number, jumping 1.7-2.3, was regional Mexican station KZOL-FM, located in San Francisco, the fourth-largest U.S. radio market. ■

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WHERE ARE THE WOMEN?

Continued from page LM-4

Have women made progress in the Latino record industry in terms of position and career advancement?

Yes. For me, it was not even an issue. In the beginning, as an indie, being a woman versus being a man was not an issue. I started the record company with two partners on the basis of my love for music and my entrepreneurial spirit. So, I never felt a handicap, if you will, because of my gender.

That said, I don't want to underestimate or undermine the struggles that I have seen other women undergo in other companies. So, my experience is a unique experience. I have been lucky, and I have carved my own place in the music business.

I understand that women have followed a more traditional route, by starting in an entry-level position, as men do within a major or some of the independent companies. The natural promotion process would be, let's say, on the marketing side as product managers or marketing managers or on the administrative side in the accounting department or maybe a junior business-affairs director.

What I have seen is that when a woman and a man are vying for a promotion, men win hands down. Is it because they are more skilled? I don't believe so. I just think, particularly in the Latin milieu, there is a perception that men are mentally tougher and that the artists feel more comfortable with a man rather than with a woman.

But what I have also seen in the last five years is a considerable change. Women are moving into those marketing positions I mentioned.

Why?

I see two very clear reasons. One, women in those lower positions have shown that they can make the train run on time. They are very, very reliable. They do the job from A to Z, and they don't have an ego thing going on.

Secondly, women have finally broken through that middle-management ceiling because they are respected as strategic thinkers. Women are a little more cautious, if you will, than men. So, their ideas are creative, but they are very grounded. They have a more logical strategy, which is very effective, and it gets the record positioned in the marketplace very, very well, which gets the record sold...and they have not spent loads of money to do it. Women don't have strategies to sell millions of records; they have strategies to achieve projections that are realistic and reliable.

I am seeing a tilt in the balance of marketing personnel, toward women with those sorts of qualifications versus super-brilliant guys who have the ideas at the meeting but can't execute the ideas because they are too lofty or too expensive.

Certainly, at the regional level, there are women in marketing positions.

That's right.

But there is only one female managing director in Latin America and the U.S. Hispanic market.

Quite frankly, I am very surprised that more women are not in those positions because [these types of jobs] play to their strengths.

Is part of the reason women may not have advanced to managing-director types of positions because a lot of the people who labels deal with—from retail to radio—are men?

That is a valid point, particularly regarding sales. That is less valid when you are talking about radio and media, in general. In our company, the women who are in those positions where they deal with media are very well-liked. Program directors at the major radio stations would rather do a woman a favor rather than a man a favor. So, on the promotion side, women are effective.

On the sales side, retailers are hardcore, and they are much more comfortable—not by being sold by a woman—but dosing the deal with a man...and I am talking about Latin America here.

Still, part of why women have not become managing directors is because it has taken time to develop women to attain those skills before giving them that responsibility. I would tend to think that, in the next five years, we stand to see more women move into middle management and lower executive positions, particularly out in the field.

Where do women go from here?

Or what is the next step? The question, as far as I can see in the multinational world, is whether women can break through the senior-executive ceiling which puts them in positions of power where their decisions affect policy and the direction the company might take, vis-à-vis an evolving marketplace.

That is where I don't know if I see much movement. Now, is the reason because there aren't women out there who are qualified to make those decisions? I don't think so. So what is the impediment? It's hard for women to get into that inner circle.

> ***"When a woman and a man are vying for a promotion, men win hands down. Is it because they are more skilled? I don't believe so. I just think, particularly in the Latin milieu, there is a perception that men are mentally tougher and that the artists feel more comfortable with a man rather than with a woman."***

You mean the "boys' club"?

I wouldn't put it that way.

But is there a male bastion that excludes women?

I have put a lot of thought into that, and that is a good question. Men, as opposed to women, are very good about saying, "This is what I want, and this is how I want it and when I want it, and so take it or leave it." But it is in the female psychological makeup to always want to demonstrate that they are worthy. Many women—in general—have broken through [the club], but in the record business there have been very few.

But women in the Latino music world have broken through on the publishing side or in the performance societies. Is that because those sectors are where the opportunities have opened up for women?

On the publishing side, risk is minimal. Hence, women are naturally comfortable in that environment, and men don't find the publishing side as exciting and sexy. So, it would stand to reason that women would dominate that sector.

Whereas on the record side, this is one constant investment challenge. You are constantly challenged to make investment decisions. You are tested by how well you have made those decisions, who you've decided to spend money on; how much you decided to spend on that artist; and what the results were in relation to that investment. That's a game men love to play, and it has been tougher for women to position themselves in those sorts of more risk-taking areas.

Still, the overall prospects are looking good for women in the record business.

They're looking damn good. The Leonor Villanuevas of the world, the Paula Nareas of the world, they have paved the way for the next generation of women to achieve at least their level, and hopefully more. The future generation of women automatically will have respectability based on the performances of these women. ■

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VICO C

Continued from page LM-12

wonderful performer. His God-given gift as a songwriter is just phenomenal."

Vico C's Christian leanings on his latest album prompted EMI Music Christian Group to release a spiritual-oriented disc by him this week. The CD, which contains some of the same material featured on "Aquel Que Había Muerto," is aimed at the contemporary Christian markets in the U.S., Mexico and Brazil.

A product of the Las Acacias housing project just two blocks away from his overdose scene, where drug activity is rampant, Vico C, now 27, achieved stardom while barely out of his teens with saucy hit tunes "María Tiene Algo Para Mí (María Has Something For Me") and "Saboréalo" ("Taste It)."

The most intoxicating element of stardom was not the drugs or groupies, says Vico C, but the adulation and "idolatry." To escape the unseemly attention thrust upon him on his home island, Vico C moved to the more subdued environs of Orlando, Fla. "I had to learn how to live at a slower pace," he says.

FUNKY PRODUCTION

While in Orlando, which he now calls a "perfect home," Vico C started to become active in an Evangelical church and became a born-again Christian. He later teamed with compatriota Luis Raúl Marrero, a.k.a. Funky, an upstart rapper who shared Vico C's budding interest in the Evangelical tenets.

Pretty soon, the pair was shuttling between the church and Funky's studio, doing pre-production for "Aquel Que Había Muerto." Funky ended up co-producing "Aquel Que Había Muerto," as well as adding texture to the vocal tracks with his gravelly interjections. The CD was eventually recorded at Power Beat Studios in Kissimmee, Fla., near Orlando.

Starting with salseros Alex de Castro and Domingo Quiñones and more recently Banchy Serrano of Grupomanía, a number of Puerto Rican recording artists have publicly extolled their conversion to the Evangelical faith. But Vico C's decision to mix music with missionary work—given his fan base of hardcore rap enthusiasts—was far riskier commercially and artistically.

The singer admits feeling an increasing alienation from the gritty Spanish rap culture he helped spawn in the early 1990s, as the lyrics of his contemporaries turned increasingly lusty with regard to both sex and violence.

By the mid-1990s, says Vico C, "I suffered artistically, with the resurgence of 'underground' Spanish rap, when what people wanted to hear was *malicia* [wickedness or perversion]. I was asked to sing about killing, to sing about ass-kicking, to sing about getting high," Vico C continues. "It would have been the easiest thing in the world for me to sing about marijuana. After all, I was a pothead; I knew its effects. I could have written a thesis about marijuana if I'd wanted to. But that didn't interest me. Just because I was screwed up

Continued on page LM-26

"Aquel Que Había Muerto" is laced with repeated references to Jesus Christ, along with numerous "disses" to his brethren in the gangsta-rap school, whom he exhorts to refrain from styling themselves after criminals and from spewing "la misma porquería"—"the same filth"—in their music.

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PREMIOS GARDEL

Continued from page LM-12

FILLING THE AWARDS VOID

Organized by Argentine recording-trade group CAPIF, the Premios Gardel filled an awards-program void that took root after the ACE Awards ended its four-year run in 1996.

Honorees were selected by a panel of 500 music-industry executives and journalists who voted on albums released from June 1, 1997, through Nov. 30, 1998.

No compilation or live recording was allowed to be nominated. Each record label submitted a list of artists for consideration. The awards show was broadcast by Buenos Aires' Channel 13, which scored an unexpectedly high rating of 18. ■

Following is a list of winners of the 1999 Premios Gardel:

ARGENTINE CATEGORIES

Best Female Pop Album: "Manantial," Marcela Morelo.

Best Male Pop Album: "Volver A Empezar,"Alejandro Lerner.

Best Pop Group Album: "Cualquiera Puede Cantar," Los Auténticos Decadentes.

Best Rock Artist Album: "Orozco," León Gieco.

Best Rock Group Album: "Fabulosos Calavera," Los Fabulosos Cadillacs.

Best Folklore Album: "Al Despertar," Mercedes Sosa.

Best Tango Album: "Gardel Por María Graña," María Graña.

Best Tropical/Bailanta Albums: "Entre El Cielo Y La Tierra," Gilda; "Beso A Beso Con La Mona," La Mona Jiménez.

Best Tropical/Bailanta Group Album: "Cumbia Nena,"Amar Azul.

Best Children's Album: "Vol. III," Chiquititas.

Song Of The Year: "Volver A Empezar," Alejandro Lerner.

Best Producer: Cachorro López, "Volver A Empezar."

Best New Artist: Marcela Morelo, "Manantial."

Best Video:"Orozco, "León Gieco.

Best Video Director: Mariano Mucci, "Llueve Sobre Mojado."

Album Of The Year: "Al Despertar," Mercedes Sosa.

LATIN CATEGORIES

Best Female Artist Album: "No Sé Por Qué Te Quiero," Ana Belén.

Best Male Artist Album: "Más," Alejandro Sanz.

Best Pop Group Album: "Só Pra Contrariar," Só Pra Contrariar.

Best Rock Group Album: "Sueños Líquidos," Maná.

Best New Artist Album: "Me Estoy Enamorando," Alejandro Fernández.

Album Of The Year: "Más," Alejandro Sanz.

MERCOSUR CATEGORY

Best Artist Album: "Livro,"Caetano Veloso.

SPECIAL AWARDS

Distinguished Career: Horacio Salgán.

Golden Gardel: Sandro.

Los Fabulosos Cadillacs (left), Alejandro Fernández (top) and Só Pra Contrariar

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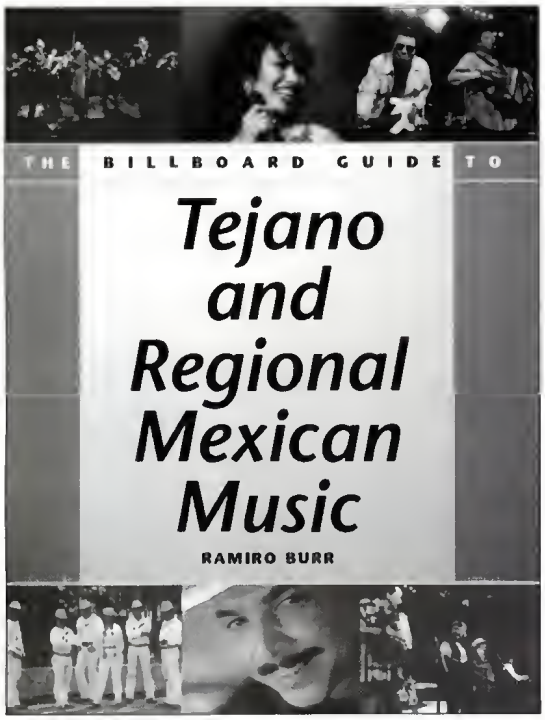

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VICO C

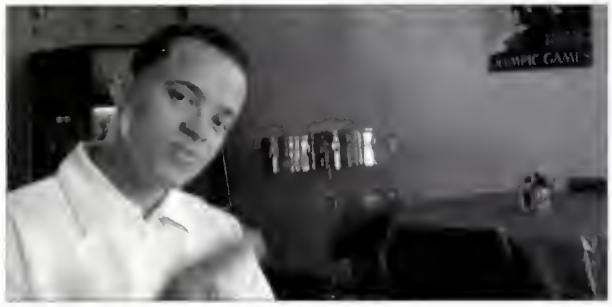
Continued from page LM-22

didn't mean I wanted to screw up others, so I preferred not to record anything. I even began to doubt my talent."

DOUBLE CHART HONORS

Any lingering doubts about Vico C's talent and market appeal were quickly put to rest as "Aquel Que Había Muerto" zoomed to the Top 20 of The Billboard Latin 50.

In December, Vico C became the first rap act to simultaneously chart two CDs on The Billboard Latin 50, as his greatest-hits disc on Ariola/BMG, "Historia Vol. I," entered the chart. His "Historia Vol. II" subsequently charted this year.



Vico C at home

"Aquel Que Había Muerto" is laced with repeated references to Jesus Christ, along with numerous "disses" to his brethren in the gangsta-rap school, whom he exhorts to refrain from styling themselves after criminals and from spewing "la misma porquería"—"the same filth"—in their music.

Vico C says his latest single, "Quieren," addresses the flipside of Puerto Rico's underground rap scene, in terms of the consequences of exposing young listeners to antisocial messages.

STREETWISE SOBRIQUET

So deeply rooted is the gangland mindset of Puerto Rico's underclass that the word "criminal" earns high praise. Even a born-again Christian rapper such as Vico C—as heard in the title track—could not bear to surrender his self-titled monicker *el más violento*, or "king of the hill."

Despite his enduring streetwise sobriquet, Vico C—better-known among rap aficionados as "the philosopher"—delivers a contrarian message to rapper wannabes to make music containing lyrical substance, not stylish invective. At the same time, however, Vico C himself is remaining commercially viable by wrapping positive messages in fan-pleasing hip-hop musical packages.

Was he afraid that a positive message might turn off his fans? "Of course," replies Vico C, "but my concerns and beliefs were bigger than my desire to sell records. The thing that makes me happiest is the fact that people are supporting [music] that says something. I feel like a revolutionary...an unarmed revolutionary."

The rapper's latest coming of age took place in full view at the Luis Muñoz Marín Amphitheater in two sold-out April concerts aptly named "Vico C Before" and "Vico C After." The former, which took place on Friday (23), featured hits from his more libidinous early years, with guest artists such as Francesca and DJ Negro. The latter show on Saturday (24) included a tribute to the late salsa legend Héctor Lavoe, one of Vico C's childhood idols.

Since the release of "Aquel Que Había Muerto," Vico C says he has been swamped by invitations to visit drug-rehabilitation centers, homeless shelters and juvenile correctional institutions. Vico C says he is contemplating recording a live album at one of the island's penitentiaries, possibly the forbidding-looking Río Piedras State Penitentiary, also known as the *Oso Blanco* or White Bear.

Vico C says his new mission is to "use my music to make a difference. It's all I have to work with. But music is a very powerful instrument with regard to its effects on the mind. And from the mind it goes straight to the heart, and then you begin to change people's characters and create a more mature generation. But, of course, it all depends on how *pega'o*—popular—you are." ■

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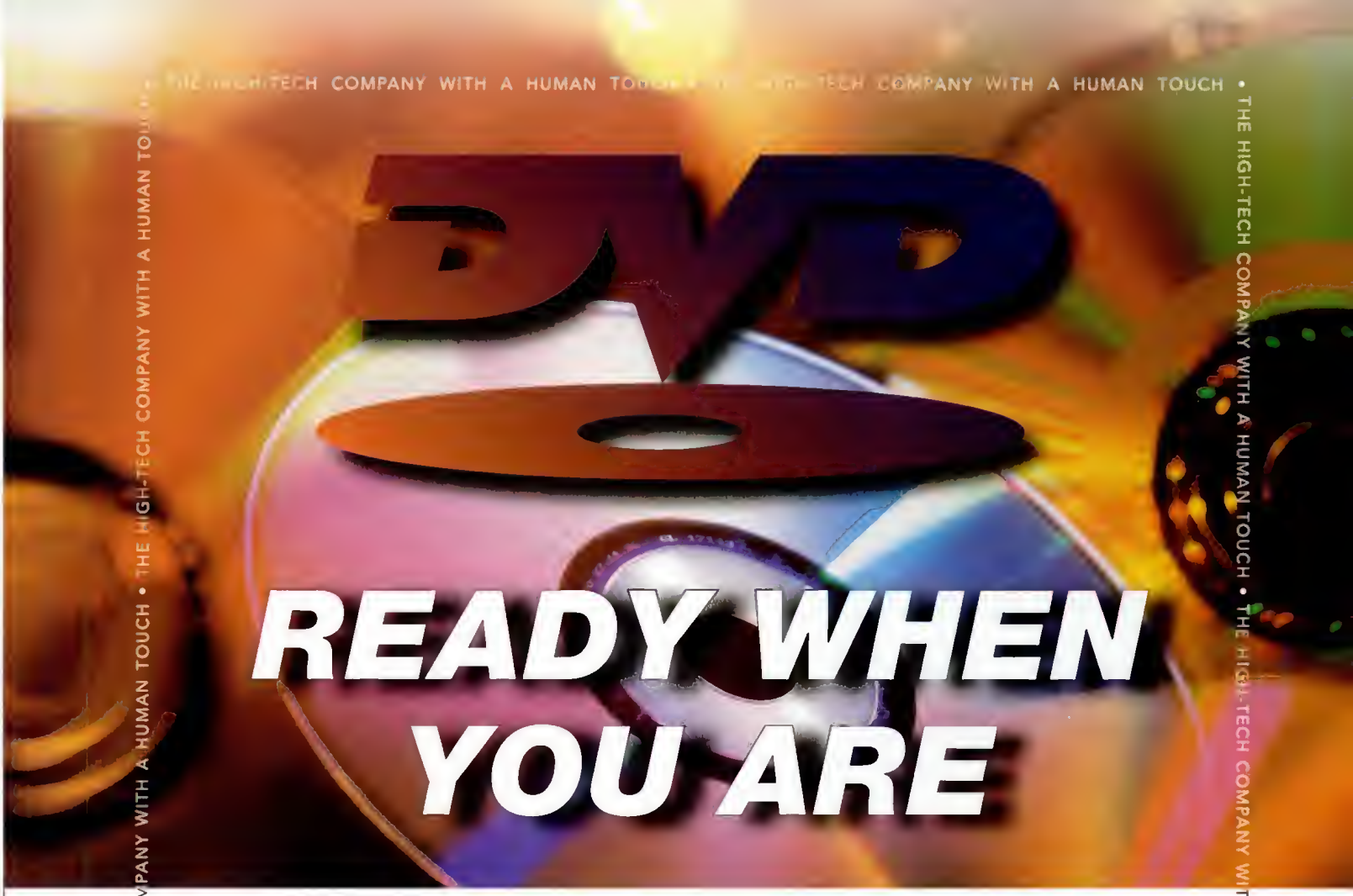

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ARTISTS & MUSIC

Continued from page LM-14

a.m. to 8 a.m. The show was produced by Cream World Tour, which also produced a May 21 show by **Chemical Brothers** and **Paul Oakenfold**.

After a three-year hiatus, Argentina's popular rock 'n' roll band **Ratones Paranóicos** released "Electro Shock" on April 19. Now with former Charly García and **Soda Stéreo** keyboardist **Fabián Quintero** taking over on bass and replacing original member **Pablo Memi**, Ratones Paranóicos are signaling a new musical era in their highly successful 15-year career. "Electro Shock" was cut at Circo Beat Studios in Buenos Aires and Fantasy Studios in San Francisco.

ON APRIL 17, **Mercedes Sosa** and **Luciano Pavarotti** attracted 30,000 fans to Boca Juniors Stadium in Buenos Aires for a double bill that included two duets: Lucio Dalla's "Caruso" and a popular Italian song, "Cuore Ingrato." Universal Music Argentina still is considering the possibility of issuing a live recording of the concert.

TIAZINHA, a TV character whose appearance in Brazil's edition of *Playboy* broke a sales record with 1 million copies sold in March, is beginning a musical career with "Tiazinha Faz A Festa." The label debut by Tiazinha, who is played by actress **Suzana Alves**, contains duets with rock artist **Vinny**, romantic balladeer **Reginaldo Fossi**, and **Salgadinho**, leader of samba group **Katinguelê**. In addition, Brazil's hottest singing idol, **Alexandre Pires**, composed a tune "Garota Sensação," which is rooted in Tiazinha's success.

Tiazinha, by the way, performs in sexy underwear wearing a mask and a whip on the Bandeirantes network's TV quiz show "H." Members of the audience respond to questions. Those who answer correctly receive a kiss from Tiazinha; those who answer incorrectly receive physical (if playful) torture from Tiazinha, who does not speak on the program.

BASQUE ROCK SINGER **Fermín Muguruza** visited Buenos Aires April 20 to record a cover of **Toots & The Maytals**' "54/46 That's My Number" for his solo CD with members of Argentine Latin-rock heroes **Todos Tus Muertos**. Other tracks for his CD were cut in Barcelona with **Manu Chao**, in Paris with **P-18** and in Los Angeles with **Tijuana No** and **Fishbone** vocalist **Angelo Moore**. Muguruza's disc has been released in Argentina via independent label Todos Tus Muertos Discos.

BUENOS AIRES indie Yosapa Records recently released "Alas Rotas," the second album by rock act **El Soldado**, who was a former roadie of cult-band **Patricio Rey Y Sus Redonditos De Ricota**. His 1997 bow, "Tren De Fugitivos," sold 10,000 units, a solid tally in Argentina for an indie act. ■

MERCHANTS & MARKETING

Continued from page LM-16

IN APRIL, Mexican trade association Amprofon launched a $1 million anti-piracy campaign titled "Si Tanto La Quieres, Porqué La Matas," which translates roughly as "If You Love Music So Much, Why Are You Killing It?"

AN ALL-STAR CAST of Mexican recording artists is participating in the spots to alert the public and Mexican authorities to the perils of counterfeit product. Among the big names taking part in the thrust are Maná, Lupe Esparza, Alejandro Lora and Los Temerarios.

A bill is currently circulating through the Mexican Congress in which convicted counterfeiters would face stiff penalties. Amprofon president Jorge López Negrete has fingered Mexico states Guadalajara and Monterrey as key pirate-distribution centers. ■

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SPANISH ARE COMING

Continued from page LM-1

Cubadisco showed that the Spanish music industry is making a big push to promote Cuban music, and MIDEM Americas is simply an extension of that activity across the Latino market. Apart from seminars, round tables and the constant negotiating that will take place, SGAE has arranged three showcase concerts.

On June 22 at the Jackie Gleason Theater, Canary Island singer/songwriters Rosana and Pedro Guerra will be the star attractions, plus an as-yet-unnamed Latin American artist. Three years ago, the then-unknown Rosana stunned Spain by selling 1 million units of her debut album, "Lunas Rotas," and she sells well in Latin America as well, especially in Argentina. Guerra triumphed at a Havana concert during last year's Cubadisco.

SGAE'S UMBRELLA

SGAE has organized an "Ibiza Dance Night," named for the Spanish Balearic island that is Europe's dance center, at Liquid, on June 23. DJ artists include P M Project, Kadoc and Cesar D Melero. A June 24 rock-Latino concert at Warsaw features Mexico's Julieta Venegas, French-Cuban act Sargento García, Spain's Girasoules, and a Latin America band still to be named, all of which are SGAE members.

"You must bear in mind that, apart from our centenary, we have hundreds of members across Latin America and some based in the U.S., such as Enrique Iglesias," says Ana Casteleiro, SGAE's head of popular repertoire and its MIDEM America coordinator. "We have been careful to make sure that the musicians chosen will have a strong label follow-up in Latin America and the U.S. Latino markets."

SGAE will act as an umbrella organization for some 60 independent record labels and publishers attending the fair, up from 46 last year. The SGAE stand will almost certainly be the biggest at the event, as indeed it was last year.

"The Latino market is the natural market for Spanish and Latin American composers and publishers, and frontiers no longer exist," says Casteleiro. "Our aim is to give a service to our members, strengthen their organizational activity and basically to make sure

Continued on page LM-30

Manzana Producciones Discográficas, an indie label based on the Canary Island of Tenerife, is also a veteran of both MIDEM Latino fairs and the Cubadisco events. "Our fundamental aim this year is to consolidate our Cuban-artist only imprint, Eurotropical," says managing director Cristina Mantecón.

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With the success of **Rabito** (FONOVISA), **Vico-C** (EMI Latin) and the signing of Christian artist **Jaci Velázquez** (Myrrh) to Sony Discos, Latin Christian Music is making a crossover into the Latin music market in the U.S.

"Albums by top Latin Christian artists sell more than 100,000 units in Christian churches and bookstores," says Arturo Allen, director of Vida Music, one of the largest Latin Christian labels. Allen believes MCL will be the next big hit in Latin Music. *"The spiritual search among Latinos has created a demand for MCL beyond Christian stores. This demand is leading us to expand and consider distribution options in the Latin market."*

Rabito

33 DC

The request and demand for MCL has gotten the attention of national retailers. Latin music buyers, Mark Woodard (Spec's) and Jo Lepe (Tower Records), will test Latin Christian Music in key stores this summer with top selling albums by **Marcos Vidal, Torre Fuerte, René González** and **Doris Machin.**

Also available in September will be **33 DC's** long awaited album produced by 5 time Dove Award nominee producer **Alejandro Allen**. The album is a musical fusion of Latin pop and tropical music and will feature 3 songs in English.

Kids' album promotes
UNITY AMONG LATINOS

El Arca is a 10 track kids' album produced by **Alejandro Allen** featuring **Marcos Vidal, René González, 33 DC, Miguel Cassina, Susana Allen** and **Paco y Belén.** The songs are produced in a wide variety of styles and are linked with a narration that focuses not so much on the story of Noah's Ark, but on the interaction of all the different animals inside the Ark. The participation of guest artists is very well planned. The different nationalities and accents of each artist help to get across the main message of unity among Latinos. As Marcos describes it, ***"the color of the eyes or of the skin, the culture, language or accent are only ingredients that add variety and happiness to the planet but will never determine our eternal destiny."***

Marcos Vidal is one of the most popular Latin Christian artists and songwriters with combined catalogue sales of more than 500,000 units.

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TOP SELLING ALBUMS

"Israel 2" was recently honored by SEPA (Spanish Publishers Asociation) as the top selling Latin Christian album of the year. The **"Israel"** and **"Israel 2"** albums have combined sales of more than 170,000 units and feature top selling Latin Christian artists in a wide variety of music styles that go from traditional Jewish music to Dance.

ADVERTISEMENT

SPANISH ARE COMING

Continued from page LM-28

they are seen and heard. We'll be handing out information, and the SGAE stand will act as a showcase to present their product."

SGAE executive president Teddy Bautista, who was Man Of The Year last year at what was then billed as MIDEM Latino, will take part in a CISAC roundtable on "How To Build A Constructive Partnership In The Digital Era." Also on June 22, SGAE director general Enrique Loras will speak at another round table on "Radio And The Internet".

Manzana Producciones Discográficas, an indie label based on the Canary Island of Tenerife, is also a veteran of both MIDEM Latino fairs and the Cubadisco events. "Our fundamental aim this year is to consolidate our Cuban-artist-only imprint, Eurotropical," says managing director Cristina Mantecón.

She says Manzana will, as always, have its own stand, where the company will be promoting its three labels—parent label Manzana Discos, Europtropical and dance label Heya Records. Mantecon says another goal is to achieve a definitive distribution deal. "If Manzana does not reach an accord with anybody else, then our international distributor will probably be Universal Music Spain," she adds.

Mantecón says that, since the first MIDEM Latino, "We have grown and become better positioned in the market. I think this year's MIDEM will be pretty much the same, just with a change of name. Perhaps the move to June will attract more people this year."

OPENING AND CLOSING

Spain's biggest independent publisher, Barcelona's Ediciones Musicales Clippers, will again be attending under the SGAE umbrella stand. Clippers VP Julio Guiu Marquina will be making the international presentation of his company's new production arm.

"MIDEM Americas is very important for us to place some of our 350,000 titles in the U.S. and Latin American markets," says Guiu. "I'll be meeting as many people as I possibly can, and I hope there'll be more people than last year, which I thought was a little lame compared with MIDEM Cannes, for example, which is the trade fair par excellence.

"The problem is that it is easy to open deals, but very hard to close them at a single MIDEM," Guiu says. "Perhaps, by having two MIDEM fairs a year, it will be possihle to create interest at one fair and close a deal at the second."

Pedro Guerra (top) and Girasoules

Ana Casteleiro, SGAE coordinetor for MIDEM Americas

18-YEAR-OLD BAGPIPER

Guiu comments that the Latino market is growing at a breath-taking pace, and that "it would be silly not to be at MIDEM Americas." Among the acts he plans to present are Cuban composer Athanai Castro, who jointly produced the latest album by Spanish singer Rosario, pop-rock band Alis Dee and gypsy group Potaje.

Another big indie record label attending with the SGAE stand is Fonomusic, which lately is making a big push with traditional folk and Celtic music. International manager Tomás Díez says a key priority for Fonomusic will be 18-year-old Galician bagpiper, Cristina Pato, the latest in a line of pop/traditional bagpipers doing well in Spain. Another act to push is veteran singer Francisco, more popular in Latin America and U.S. latino markets than in his native Spain, who has just recorded an album of Mexican corridos and boleros in Los Angeles.

"We shall also be presenting our new folk-music imprint, Fonofolk, and hope to introduce Celtic and traditional music into the Americas," Diez says, pointing out that Fonomusic was very active in the early days of importing and licensing salsa in Spain, and points to his label's longtime association with Cuba's Nueva Trova pioneer Silvio Rodríguez as an example of Fonomusic's established links with Latino music.

LOOKING FOR PUBLISHERS

Spain's Warner Chappell Music publishing arm will be leading a Warner/Chappell Latino presence with its own stand. Managing director Alvaro de Torres says, "The old concept of territories is disappearing—there is now one global territory that is the Latino market."

"MIDEM Americas is a perfect forum to do business with other players," he adds. "All our Latino people are going, and it will almost be an internal meeting. But the next main thing is to make contact with other publishers and artists, as well as labels looking for publishers in Spain." Warner/Chappell Music organized a rock en español concert June 23. ■

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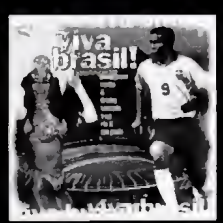

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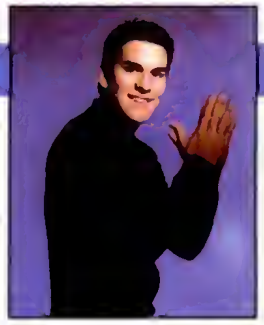

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VANCOUVER	VOGUE THEATRE	JUNE, 29
SAN FRANCISCO	MASONIC HALL/ NOB HILL	JULY, 1
LOS ANGELES	FORD AUDITORIUM	JULY, 3/4
AUSTIN	BASS CONCERT HALL	JULY, 6
MONTREAL	SALLE WILFRID PELETIER	JULY, 8
BOSTON	LOWELL MEMORIAL	JULY, 10
MINNEAPOLIS	NORTHROP AUDITORIUM	JULY, 12
RAVINIA (CHICAGO)	RAVINIA FESTIVAL	JULY, 13
WASHINGTON D.C.	WARNER THEATRE	JULY, 15
MIAMI	GLEASON THEATRE	JULY, 17

New release *Prenda Minha* features the #1 hit *Sozinho

caetano

T.J. Martell Honors BMG's Michael Dornemann

The T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research recently gathered at the New York Hilton Hotel & Towers to present its Humanitarian Award to Michael Dornemann, chairman of BMG Entertainment. The gala, hosted by Jon Stewart, featured live performances from Toni Braxton, Blondie, Eros Ramazzotti, Tyrese, and Christina Aguilera. In addition to honoring Dornemann, the gala raised money for the T.J. Martell Foundation through a celebrity auction. Hundreds of celebrity items—including signed guitars from Kenneth "Babyface" Edmonds and B.B. King—were donated for the auction.

Honoree Michael Dornemann thanks the foundation for presenting him with this year's Humanitarian Award.

Shown, from left, are Tracey McShane, Jon Stewart's fiancee; Jon Stewart, host of "The Daily Show"; honoree Michael Dornemann and his wife, Maryann Dornemann; and Tony Martell, founder of the T.J. Martell Foundation.

Deborah Harry, one of the evening's performers, relaxes with BMG executives. Shown, from left, are Michael Dornemann; Blondie's Deborah Harry; and Rudi Gassner, president/CEO of BMG Entertainment International.

RCA recording artist Tyrese performed the national anthem at the gala. Shown with Tyrese are Maryann Dornemann and her husband, Michael Dornemann.

Congratulating Michael Dornemann, third from left, on his award, from left, are Dr. Thomas Middlehoff, chairman/CEO of Bertelsmann AG; Gerald Levin, chairman/CEO of Time Warner; and Tony Martell, founder of the T.J. Martell Foundation.

Last year's Humanitarian Award recipient, Jim Caperro, chairman of Island Def Jam, poses with Maryann Dornemann; her husband, honoree Michael Dornemann; and Tony Martell, founder of the T.J. Martell Foundation.

Italy's Eros Ramazzotti performs for the guests at the charity gala.

Shown enjoying the festivities, from left, are Rudi Gassner, president/CEO of BMG Entertainment International; artist Christina Aguilera; Michael Dornemann; and Bob Jamieson, president of RCA Records.

Shown congratulating Toni Braxton after her performance, from left, are Michael Dornemann and Monti Luftner from Monti Media Consulting GmbH.

Kings And A Castro At MIDEM Americas

Latin Notas

by John Lannert

C. CASTRO, GIPSY KINGS TOP MIDEM BILL: Ariola/BMG Latin star **Christian Castro** and Nonesuch's venerable flamenco ensemble **the Gipsy Kings** are among the big names heading up MIDEM Americas' musical lineup at the third annual trade fair, which is scheduled for Tuesday-Friday (22-25).

Castro, whose just-released disc "Mi Vida Sin Tu Amor" already is a top 10 hit, is booked to play Wednesday (23) at the Jackie Gleason Theater in Miami Beach. The Gipsy Kings are set to perform Thursday (24) at the same venue.

Following is a selected list of other recording acts scheduled to perform at MIDEM Americas:

Rosana, Pedro Guerra, Tuesday, Jackie Gleason Theater.

Jimmy Bosch, Plena Libre, José Alberto "El Canario," Tuesday, South Beach Open Air Stage.

Hugh Masekela, Rokia Traore, Sally Nyolo, Richard Bona, Tuesday, Warsaw.

Nestor Torres, Grupo Café Nostalgia, Wednesday, South Beach Open Air Stage.

Robert Avellanet, Javier, Chris Perez Band, Wednesday, Shadow Lounge.

Control Machete, Bersuit, Ozomatli, Wednesday, Cameo.

Casa De La Trova, Ricardo Lemvo, Thursday, Cameo.

Julieta Venegas, Girasoules, Sargento García, Thursday, Warsaw.

LOPEZ'S HISTORIC DOUBLE: Move over, **Ricky Martin**; your Sony labelmate **Jennifer Lopez** is on chart fire. Lopez scores an unprecedented chart double this issue as she simultaneously tops Hot Latin Tracks and The Billboard Hot 100 with two different singles.

Lopez's duet single with **Marc Anthony**, "No Me Ames" (Work/Sony Discos), reaches No. 1 on Hot Latin Tracks this issue, while her English smash "If You Had My Love" remains at the pinnacle of the Hot 100 for the third week in a row.

Martin simultaneously scaled Hot Latin Tracks and the Hot 100 in May, but with English- and Spanish-language versions of the same song, "Livin' La Vida Loca."

REMEMBERING PACO: As reports and rumors swirl about the circumstances relating to the murder of Mexico's popular TV and radio personality **Paco Stanley**, who was gunned down at the age of 56 on June 7 in Mexico City, ordinary Mexican citizens continue to mourn the charismatic figure who was garnering fans with his TV Azteca programs "Una Tras Otra" and "Si Hay Y Bien."

The hysteria surrounding his death is being compared in some circles to the passing of beloved Mexican singer **Pedro Infante** in 1957.

Stanley was a fixture at Televisa for 24 years, where his famed expressions "andale," "llévatelo," and "una tras otra" became the names of his TV shows. On May 15 he debuted his Saturday-night show "Si Hay Y Bien" with musical guests **Oscar D'León and Lucía Méndez.**

Stanley's death has poured more fuel on the public's fiery anger at the continued crime plague in Mexico City, where local politicians promised two years ago they would make D.F. a safer place to live.

FESTIVAL ACAPULCO: Despite the lack of star appeal of past events, Festival Acapulco Mileno, named for the last Acapulco festival of the millennium, was largely an entertaining nine-day affair that ended May 30.

Executive producer **Luis de Llano** and producer **Marco Flavio Cruz** made sure the dozens of concerts were technically flawless for broadcast by Televisa, although at times the audiences were less than enraptured with the artists.

Thumbs up also to hosts **Marco Antonio Regil** and **Xuxa**, each of whom shined in a field of sub-par hosts.

For the first time, the media on hand for the festival voted for best national and international acts. Fonovisa's redoubtable **Banda El Recodo** was voted best national act, while BMG's Spanish-born chanteuse **Rocío Dúrcal** won best international act.

Among the recording stars garnering robust applause from the audiences were Banda El Recodo; Dúrcal; Sony's pop icons **Ana Gabriel, Fey, Mercurio**, and **Onda Vaselina**, plus Sony's salsa star **Jerry Rivera**; Warner's Cuban sensation **Francisco Céspedes**; U.S. rockers **Kansas**; four Universal acts, *ranchero* favorite **Pedro Fernández**, star balladeer **Manuel Mijares**, Argentine rock veteran **Miguel Mateos**, and up-and-coming Cuban singer/songwriter **Amaury Gutiérrez; New Kids On The Block** alumni **Jordan Knight** and **Joey McIntyre**; Disa acts **Rayito Colombiano** (former lead vocalist of **Los Angeles Azules**, who drew big rounds of applause) and **Liberación;** and **Los Askis.**

P.R.'S 'LOCA' POLITICS: "Livin' La Vida Loca" blared all along the route of a recent gay pride parade in San Juan, Puerto Rico, thus reaffirming **Ricky Martin's** No. 1 smash as the island's new gay anthem. Gay activists say Martin, being a Puerto Rico native, clearly knows the other meaning of the term *loca*, slang for an effeminate male homosexual or drag queen.

The song has also made political headlines along these same lines. The president of the local Senate, **Charlie Rodríguez**, accused a potential rival for the San Juan mayorship of being gay. He said if his rival, fellow Sen. **Eduardo Bhatia**, won in the year 2000 election, all of San Juan

(Continued on page 56)

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist.
29	AMOR PLATONICO (Flamingo, BMI)
2	BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)
33	CUANDO ACABA EL PLACER (EMI Blackwood, BMI)
14	DAME UN POCO MAS (Ventura, ASCAP)
24	DE HOY EN ADELANTE (Rubet, ASCAP/MCA, ASCAP)
39	DESPUES DE TI...QUE? (UKMC, ASCAP/MCA, ASCAP)
16	DIME (Milenio, ASCAP)
30	EL DISGUSTO (Reyna Musical)
5	EL NIAGARA EN BICICLETA (Redom, BMI)
21	EL PEOR DE MIS FRACASOS (Crisma, SESAC)
25	ENTREGA TOTAL (EMI Blackwood, BMI)
31	ESTABA SOLO (ADG, SESAC)
35	HIELO Y FUEGO (FIPP, BMI)
12	LAGRIMAS (TH Ediciones, BMI/Fonomusic, BMI)
36	LE GUSTA QUE LA VEAN (Caiman, ASCAP)
3	LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
6	LOCO (Not Listed)
8	ME ESTOY ACOSTUMBRANDO A TI (Rightsong, BMI)
17	ME HACES MUCHA FALTA (Flamingo, BMI)
28	ME VAS HA LLORAR (Edimosa, ASCAP)
18	ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)
4	MI VIDA SIN TU AMOR (FIPP, BMI)
9	NECESITO DECIRTE (Seg Son, BMI)
1	NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane BMI)
38	PASION (Alvi Systems)
40	PERDEDOR (Ser-Ca, BMI)
7	PINTAME (Sony/ATV Latin, BMI/Elvis, BMI)
26	POR MUJERES COMO TU (Vander, ASCAP)
32	PURA SANGRE (Canciones Del Mundo, BMI/Warner/Chappell, BMI)
23	QUE CANTE EL AMOR (Not Listed)
20	SALOME (World Deep Music, BMI)
13	SE ME OLVIDO OTRA VEZ (Not Listed)
34	SI ME FALTARAS (FIPP, BMI)
27	SI TE PUDIERA MENTIR (Crisma, SESAC)
11	SI TU QUISIERAS (Warner/Chappell, ASCAP)
19	SUBLIME MUJER (Peermusic, BMI/Promociones Musicales HH, S.A., BMI)
37	TOCO LA LUZ (Lucas, BMI)
15	TU (World Deep Music, BMI)
22	TU SABES BIEN (Don Cat, ASCAP)
10	VOLVERE (SGAE)

Billboard® JUNE 26, 1999

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Broadcast Data Systems

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST — IMPRINT/PROMOTION LABEL	TITLE — PRODUCER (SONGWRITER)
				No. 1	
1	2	2	7	JENNIFER LOPEZ WITH MARC ANTHONY — WORK/SONY DISCOS † 1 week at No. 1	NO ME AMES — [illegible]
				GREATEST GAINER	
2	4	—	2	ENRIQUE IGLESIAS — OVERBROOK/INTERSCOPE/UNIVERSAL LATINO †	BAILAMOS — THE GROOVE BROTHERS (P.BARRY,M.TAYLOR)
3	1	1	11	RICKY MARTIN — C2/SONY DISCOS †	LIVIN' LA VIDA LOCA — R.ROSA,D.CHILD (R.ROSA,D.CHILD)
4	3	6	5	CHRISTIAN CASTRO — ARIOLA/BMG LATIN †	MI VIDA SIN TU AMOR — K.SANTANDER (K.SANTANDER)
5	5	5	9	JUAN LUIS GUERRA 440 — KAREN/CAIMAN †	EL NIAGARA EN BICICLETA — J.L.GUERRA (J.L.GUERRA)
6	7	4	8	ALEJANDRO FERNANDEZ — SONY DISCOS †	LOCO — P.RAMIREZ (MASSIAS)
7	6	3	9	ELVIS CRESPO — SONY DISCOS	PINTAME — R.CORA,E.CRESPO (E.CRESPO)
8	9	7	19	PEPE AGUILAR — MUSART/BALBOA †	ME ESTOY ACOSTUMBRANDO A TI — P.AGUILAR (R.CERATTO)
9	8	8	23	CONJUNTO PRIMAVERA — FONOVISA	NECESITO DECIRTE — J.GUILLEN (R.GONZALEZ MORA)
10	13	13	7	DLG — SONY DISCOS †	VOLVERE — S.GEORGE (P.CEPERO,L.ROMAN)
11	12	10	7	LUIS FONSI — UNIVERSAL LATINO †	SI TU QUISIERAS — A.ZEPEDA (A.MATHEUS)
12	10	—	2	LOS TIGRES DEL NORTE — FONOVISA †	LAGRIMAS — LOS TIGRES DEL NORTE (R.RUBIO)
13	18	—	2	MANA — WEA LATINA †	SE ME OLVIDO OTRA VEZ — FHER & ALEX (J.GABRIEL)
14	11	11	5	MDO — SONY DISCOS †	DAME UN POCO MAS — A.JAEN (A.TALAMANTEZ,A.GRULLON,T.TORRES)
15	19	18	17	NOELIA — FONOVISA †	TU — M.AZEVEDO (ESTEFANO)
16	15	14	7	YOLANDITA MONGE — ARIOLA/BMG LATIN	DIME — R.EDDY MARTINEZ (G.GARCIA,L.REYES)
17	17	21	4	LOS TUCANES DE TIJUANA — EMI LATIN	ME HACES MUCHA FALTA — G.FELIX (M.QUINTERO LARA)
18	14	9	48	VICENTE FERNANDEZ — SONY DISCOS †	ME VOY A QUITAR DE EN MEDIO — P.RAMIREZ (M.MONTERROSAS)
19	20	16	10	VICENTE FERNANDEZ — SONY DISCOS	SUBLIME MUJER — P.RAMIREZ (M.E.TOSCANO)
20	21	19	5	CHAYANNE — SONY DISCOS †	SALOME — ESTEFANO (ESTEFANO)
21	26	22	4	MARCO ANTONIO SOLIS — FONOVISA	EL PEOR DE MIS FRACASOS — M.A.SOLIS (M.A.SOLIS)
22	29	31	3	EDNITA NAZARIO — EMI LATIN †	TU SABES BIEN — D.DEL INFANTE,E.NAZARIO (L.A.MARQUEZ)
23	30	26	4	RAYITO COLOMBIANO — DISA/EMI LATIN	QUE CANTE EL AMOR — NOT LISTED (NOT LISTED)
24	33	—	3	MILLIE — EMI LATIN	DE HOY EN ADELANTE — R.PEREZ (R.PEREZ)
25	28	20	17	TIRANOS DEL NORTE — SONY DISCOS †	ENTREGA TOTAL — J.MARTINEZ (A.PULIDO)
26	23	23	11	TITO ROJAS — M.P./SONY DISCOS	POR MUJERES COMO TU — J.GUNDA MERCED (FATO)
27	16	17	22	MARCO ANTONIO SOLIS — FONOVISA †	SI TE PUDIERA MENTIR — B.SILVETTI (M.A.SOLIS)
28	24	36	4	LA MAKINA — J&N/SONY DISCOS	ME VAS HA LLORAR — O.SANTANA (A.A.ALBA)
29	22	24	14	LOS TUCANES DE TIJUANA — EMI LATIN †	AMOR PLATONICO — G.FELIX (M.QUINTERO LARA)
30	35	—	3	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO — RCA/BMG LATIN	EL DISGUSTO — M.A.SANCHEZ (C.REYNA)
31	27	29	3	LOS TEMERARIOS — FONOVISA	ESTABA SOLO — A.A.ALBA (A.A.ALBA)
32	37	—	2	JARABE DE PALO — EMI LATIN	PURA SANGRE — J.DWORNIAK (JARABE DE PALO)
33	25	25	6	TONNY TUN TUN — CAIMAN †	CUANDO ACABA EL PLACER — T.TUN TUN (C.ROQUE,S.CAETANO)
34	38	—	4	ANA GABRIEL — SONY DISCOS	SI ME FALTARAS — A.GABRIEL (K.SANTANDER)
35	31	39	3	OLGA TANON — WEA LATINA	HIELO Y FUEGO — R.PEREZ (K.SANTANDER)
36	RE-ENTRY		3	TITO NIEVES — RMM †	LE GUSTA QUE LA VEAN — R.SANCHEZ (R.RODRIGUEZ)
37	RE-ENTRY		2	NOELIA — FONOVISA	TOCO LA LUZ — M.AZEVEDO (L.MENDO,B.FUSTER)
38	RE-ENTRY		6	LIMITE — RODVEN/UNIVERSAL LATINO	PASION — J.CARRILLO (A.VILLAREAL)
39	RE-ENTRY		19	CHRISTIAN CASTRO — ARIOLA/BMG LATIN †	DESPUES DE TI...QUE? — R.PEREZ (R.PEREZ)
40	40	34	12	INTOCABLE — EMI LATIN †	PERDEDOR — NOT LISTED (M.A.PEREZ)

POP — 21 STATIONS

1 ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL LATINO BAILAMOS
2 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES
3 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN
4 RICKY MARTIN C2/SONY DISCOS LIVIN' LA VIDA LOCA
5 LUIS FONSI UNIVERSAL LATINO SI TU QUISIERAS
6 MDO SONY DISCOS DAME UN POCO MAS
7 YOLANDITA MONGE ARIOLA/BMG LATIN DIME
8 JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA
9 CHAYANNE SONY DISCOS SALOME
10 ALEJANDRO FERNANDEZ SONY DISCOS LOCO
11 NOELIA FONOVISA TU
12 EDNITA NAZARIO EMI LATIN TU SABES BIEN
13 PEPE AGUILAR MUSART/BALBOA ME ESTOY ACOSTUMBRANDO
14 MANA WEA LATINA SE ME OLVIDO OTRA VEZ
15 JARABE DE PALO EMI LATIN PURA SANGRE

TROPICAL/SALSA — 17 STATIONS

1 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES
2 JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA
3 ELVIS CRESPO SONY DISCOS PINTAME
4 DLG SONY DISCOS VOLVERE
5 ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL LATINO BAILAMOS
6 RICKY MARTIN C2/SONY DISCOS LIVIN' LA VIDA LOCA
7 TITO ROJAS M.P./SONY DISCOS POR MUJERES COMO TU
8 LUIS FONSI UNIVERSAL LATINO SI TU QUISIERAS
9 LA MAKINA J&N/SONY DISCOS ME VAS HA LLORAR
10 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN
11 MANA WEA LATINA SE ME OLVIDO OTRA VEZ
12 TONNY TUN TUN CAIMAN CUANDO ACABA EL PLACER
13 CHAYANNE SONY DISCOS SALOME
14 TITO NIEVES RMM LE GUSTA QUE LA VEAN
15 MDO SONY DISCOS DAME UN POCO MAS

REGIONAL MEXICAN — 64 STATIONS

1 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
2 LOS TIGRES DEL NORTE FONOVISA LAGRIMAS
3 LOS TUCANES DE TIJUANA EMI LATIN ME HACES
4 VICENTE FERNANDEZ SONY DISCOS SUBLIME MUJER
5 ALEJANDRO FERNANDEZ SONY DISCOS LOCO
6 RAYITO COLOMBIANO DISA/EMI LATIN QUE CANTE
7 MARCO ANTONIO SOLIS FONOVISA EL PEOR DE MIS FRACASOS
8 PEPE AGUILAR MUSART/BALBOA ME ESTOY ACOSTUMBRANDO
9 LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
10 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN EL DISGUSTO
11 LOS TEMERARIOS FONOVISA ESTABA SOLO
12 LIMITE RODVEN/UNIVERSAL LATINO PASION
13 INTOCABLE EMI LATIN PERDEDOR
14 BANDA EL LIMON FONOVISA MI SUERTE
15 TIRANOS DEL NORTE SONY DISCOS ENTREGA TOTAL

◯ Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

LOS TIGRES DEL NORTE

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...AND THAT'S JUST THE BEGINNING!

IMPACT DATE: JUNE 22, 1999

FONOVISA

THE LEADER IN LATIN MUSIC

NOTAS

(Continued from page 54)

would be "Livin' La Vida Loca."

Such anti-gay tactics helped defeat a female candidate for that same office in 1996.

P.R.'S 'LOCA' SATANISM: **Jorge Raschke**, evangelical preacher and the island's most powerful religious leader along the lines of a **Billy Graham** or **Pat Robertson**, has denounced "Livin' La Vida Loca" for being tinged with Satanic symbolism.

The allegations have touched off an islandwide debate, and several recording artists, such as EMI Latin's **Jailene** and RMM's **Tony Vega**, say their beliefs will not allow them to intone some of the lyrics contained in **Martin's** smash tune.

SONY CHANGES: **Alberto Caldeiro** has left his post as president of Sony Music Argentina. He has been replaced by **Hugo Piombi**, who previously was VP of the label. Sony has appointed **Carlos Capacho** as the label's artist marketing director.

Sony Music International has named **Angel Carrasco** senior VP of A&R for Latin America. Carrasco will remain president of Sony Music Mexico and will be based in Mexico City and Miami Beach. Concurrently, **Kevin Lawrie** has been appointed managing director of Sony Music Mexico. He previously was VP and deputy managing director at the label.

PAX LATINO: "ETC," a new Pax TV program, is airing a segment on the burgeoning stateside Latino music biz on Sunday (20).

P.R. NOTAS: Sony Discos' merengue idol **Elvis Crespo** has taped "Pintame" for a July episode of ABC-TV's soap opera "All My Children."

Los Chicos—a **Menudo**-esque teenybopper band—has staged a *reencuentro* of its own. Following a successful concert in Guatemala that led to a newly pressed set, "El Retorno Live," the band is planning e concert on Thursday (24) in Bayamón, Puerto Rico. There are reports that Los Chicos are talking to the management of the group's former star, **Chayanne**, who might make a special appearance at the concert.

Guillermo Torres, longtime leader of Sony Discos' **Grupo Kaos**, has stepped down from the bandstand and is being replaced by **William Marcano**. Torres made the decision in order to devote himself to behind-the-scenes aspects of the business, such as promotion and production. His personal management firm GT currently represents Kaos; its labelmate **Ashley**; **Rawy**, a former member of Menudo; and techno *merengueros* **Down Two Earth**.

Universal's Latin American Team. Universal Music Latin America, which earlier this year completed its staff integration with PolyGram, held strategy meetings recently for top executives from the region at Universal Music Latino's offices in Miami. Shown, from left, are Marco Bissi, president of Universal Music Mexico; Marcelo Castello Branco, president of Universal Music Brazil; Carlos Sánchez, president of Universal Music Latino; Paul Ehrlich, managing director of Universal Music Chile; Manolo Díaz, chairman of Universal Music Latin America; Fidel Jaramillo, managing director of Universal Music Colombia; Camilo Muedra, managing director of Universal Music Venezuela; and Pelo Aprile, president of Universal Music Argentina.

Héctor "Banchy" Serrano, bandleader of Sony Discos' **Grupomanía**, had a close call June 3 when his home was ransacked by three gunmen. Serrano says he thought the intruders were going to kill him after he was struck in the face and head with the butts of their guns. His wife was home at the time, and he pleaded with them to leave her alone, which they apparently did. Serrano's stolen property included $7,000 in cash and stage clothes for Grupomanía, said to be worth $10,000.

Serrano says the robbers said they were fans of his and asked for his forgiveness as they departed with the purloined goods. Only in PR.

CHART NOTES, RADIO: So, how did **Jennifer Lopez** manage to ascend to the throne of Hot Latin Tracks this issue? With ballad and salsa renditions of "No Me Ames." Though the bulk of her audience gain this issue came via pop stations, Lopez actually tops the tropical/salsa genre chart this issue with 11.8 million audience impressions.

Lopez's move to the apex of Hot Latin Tracks, however, was not easy, as "No Me Ames" narrowly beat out **Enrique Iglesias'** "Bailamos" (Overbrook/Interscope/Universal Latino) for the top slot. "No Me Ames" scored 18.7 million audience impressions, while "Bailamos" rang up 18.3 million.

"Bailamos," however, does scale the pop genre chart this issue with 12.6 million audience impressions.

Despite setting chart history, Lopez will not repeat her mark, as her hit album "On The 6" contains only one other Spanish track, "Una Noche Más," a Spanish counterpart to "Waiting For Tonight."

Elsewhere, after a one-week respite, **Conjunto Primavera's** "Necesito Decirte" (Fonovisa) returns to the apogee of the regional Mexican genre chart with 9.3 million audience impressions.

CHART NOTES, RETAIL: Bolstered by a 21% spike in sales to 11,500 units, **Selena's** "All My Hits—Todos Mis Éxitos" (EMI Latin) reclaims the No. 1 slot on The Billboard Latin 50, which is unpublished this issue. Selena's surprising sales hike could be due to her fans scooping up copies of the limited-release album, due to end its production run June 30.

Selena's greatest-hits set also jumped 133-120 on The Billboard 200 to head up a record-setting seven Spanish-language titles on that chart.

"All My Hits—Todos Mis Éxitos" tops the regional Mexican genre chart for the 14th straight week.

Another greatest-hits package, **Enrique Iglesias'** "Bailamos" (Fonovisa), vaults 34% to 10,000 units, which pushed the title up from No. 5 to No. 2 on the Latin 40.

In addition, "Bailamos" rose to the pinnacle of the pop genre chart, displacing **Ricky Martin's** "Vuelve" (Sony Discos) after its 15-week run.

At No. 3 on The Billboard Latin 50 is **Elvis Crespo's** 61-week-old title "Suavemente" (Sony Discos), which is still showing strong sales legs as it holds steady at 9,000 pieces. "Suavemente" knocks Crespo's other entry, "Pintame," out of first place on the tropical/salsa genre chart. In 1999, Crespo has owned the high chair on the tropical/salsa genre chart for every week but one, when the soundtrack to "Dance With Me" (Epic/Sony) hit No. 1.

New to the top 10 on The Billboard Latin 50 at No. 5 is Cuban singer **Ibrahim Ferrer** and his album "Buena Vista Social Club Presents Ibrahim Ferrer" (World Circuit/Nonesuch/AG). Ferrer's disc sold 9,000 units. Meanwhile, "Buena Vista Social Club" (World Circuit/Nonesuch/AG), on which Ferrer first gained notice, rises 9-7 on sales of 7,000 pieces.

SALES STATFILE: The Billboard Latin 50: this issue: 156,000 units; last issue: 144,000 units; similar issue last year: 104,000 units.

Pop genre chart: this issue: 55,500 units; last issue: 54,000 units; similar issue last year: 44,000 units.

Tropical/salsa genre chart: this issue: 54,500 units; last issue: 46,000 units; similar issue last year: 34,500 units.

Regional Mexican genre chart: this issue: 39,000 units; last issue: 38,000 units; similar issue last year: 21,500 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bitar in Buenos Aires, and Karl Ross in San Juan, Puerto Rico.

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DIGITAL RADIO LOOMS IN AUSTRALIA

(Continued from page 48)

Australian ($960) for a home set, although Unsworth suggests prices will fall as demand increases.

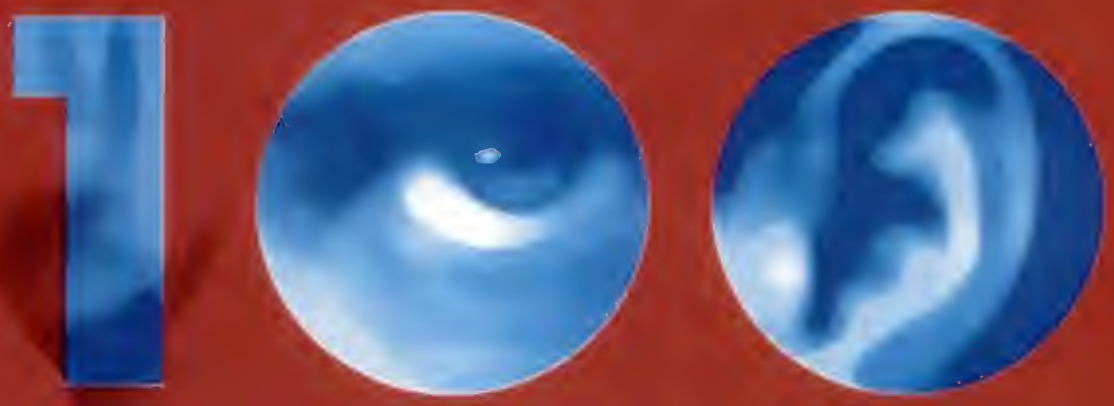
Says the ABC's head of technology, Colin Knowles, "Until we see the $100 [Australian] receiver and Walkman-type devices, digital audio broadcasting is not a proposition. The U.K. experience, where the BBC introduced digital radio four years ago and merely simulcasts existing services, will not encourage consumers to buy digital receivers."

MMA Communications has its own digital plans, which will involve 24-hours-a-day programming for 10 new digital stations accessible via the Internet and—pending finalization of agreements with local pay-TV operators—cable and satellite services. The genre-specific channels are Radio Cool, Radio Groove, Radio Country, Radio Classical, Radio Gold, Radio Jazz, Radio Rock, Radio Reggae, Radio Talk, and Radio Sport.

All programming will be produced at the studios of MMA-owned AM station 2SM in Sydney. MMA has been in discussion with record companies to produce genre-specific compilation albums tied in with the various digital stations. They will be sold on the Net and at retail. MMA has also been in negotiations to form strategic alliances with telecommunications companies, with companies that plan to provide in-house music for retailers through satellite, and with major Internet service providers looking to add Internet radio on their Web sites.

"Record companies have been positive," says Murphy, who also founded the rooArt Records label. "Digital radio could mark a regrowth for their repertoire. It could be their new MTV."

SGAE



Creating the future for 100 years

1899 1999

The Spanish Rights-Collecting Society Continues To Break New Ground

BY HOWELL LLEWELLYN

MADRID—The Sociedad General de Autores y Editores (SGAE), the Spanish society of authors and publishers, marks its centennial this year as the world's largest Hispanic rights-collecting society.

It was in 1899 that two artist-rights organizations—La Asociacion Lirico-Dramatica and the Sociedad de Autores, Compositores y Editores de Musica—joined together to form the Sociedad de Autores Espanoles, SAE, the precursor to SGAE.

Through a turbulent century, the Society's members have survived government confrontations in the 1900s, near-dissolution in the 1920s, the Spanish Civil War of 1936-39, censorship and repression until the death of Gen. Francisco Franco in 1975.

Moves toward modernization began in 1983, when composer and musician Eduardo "Teddy" Bautista became a VP of SGAE, working with an activist board of directors.

Over the past decade, SGAE has evolved into a veritable holding company with a dizzying array of activities. And, for the past 18 months, SGAE has been shaping what will be its profile in a very different 21st century.

Rights collection and payment is still, of course, SGAE's core function. And, like many other collecting societies around the world, SGAE has always placed much emphasis on the importance of training—refresher courses, seminars, debates, roundtables, scholarship programs—in short, the distribution of information to its members and to other sectors of the music industry.

But SGAE is moving in other important directions, as well. In 1997, it set up the Fundación Autor foundation to take charge of SGAE's growing promotional and social activities, including concert and project sponsorship and patronage—activities that were threatening to overwhelm SGAE's collecting and monitoring operations.

And SGAE's entry into the next millennium will see the consolidation of two extremely important initiatives that were hatched over the past 18 months and will determine the society's future character—SGAE Digital and SGAE International. It must also be remembered that, although the majority of SGAE's members in Spain, Latin America and the U.S. are in the music business, the society also represents those who work in cinema, theater and choreography.

SOCIEDAD GENERAL DE AUTORES Y EDITORES

DECENTRALIZED STRUCTURE

For more than a decade, SGAE has been led by the same three men—executive president Teddy Bautista, director general Enrique Loras, who oversees international operations and is viewed as the SGAE's "figures man," and Paco Galindo, who is both director general of SGAE's complementary activities and secretary general of Fundación Autor. The holding company employs 457 people, 30 of whom work for the Fundación.

The 40-strong Board of Directors, chaired by SGAE's titular president, film director Manuel Gutiérrez Aragón, is the most important structure between annual assemblies, and the ruling committee is the Management Council, presided over by Bautista.

The annual assembly is the highlight of a series of regional assemblies that are at the heart of what SGAE believes is a unique feature of its organization—complete decentralization, or, put another way, grassroots democracy with full member participation. Already, the SGAE offices in each of Spain's 17 regions provide its members with exactly the same functions as in Madrid. Galindo says this level of decentralization is greater than in most public companies or private businesses.

"A member in Barcelona, Valencia, Seville, Bilbao or the Canary Islands has a single 'front desk' where he or she can make an inquiry, complain, register, be informed and so on, instead of having to go to Madrid or go to several different departments," says Galindo, who has worked at SGAE since 1970. This member-friendly service is due not only to decentralization, but to the formation two years ago of a SGAE Members' Department, which is just that—a department aimed at resolving any problem or query that a member might have.

"There are very few collecting societies in countries with a federal structure, such as Germany, that hold assemblies in all their regional

Continued on page 59

Alberto Comesaña · Alberto Cortez · Alejandro Sanz
Amancio Prada · Amparo Llanos · Andrés Calamaro · Angel
José Nieto · Antón García Abril · Antonio Carmona
Antonio Romero Monge · Antonio Vega · Augusto Algueró
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RLM has a long tradition managing songwriters and composers, so contact with SGAE has been frequent, flexible and efficient, with direct access for us and our clients to everyone who works there, including Teddy Bautista. RLM has always put great effort into exporting our artists, a vocation shared with SGAE and the Fundacion Autor, and we've always had ample support from them in Europe as well as in America. As a rights organization, SGAE has shown its capacity for defending authors rights and adequately distributing royalties. Now they face the challenge of optimizing the collection and distribution processes, reducing costs and designing royalty systems adapted to the new technologies.

—Rosa Lagarrigue, president of RLM producciones

CREATING THE FUTURE

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capitals," comments Galindo. "The result is that SGAE members are drawn much closer to their administrators, and the people who work in SGAE understand better the different cultures in Spain. This makes it much easier for them later to work in Latin America. For SGAE, it is a very enriching experience working in this pluri-national and multi-repertoire atmosphere, reflecting the reality of our area of expertise, which is Spain and Latin America."

Enrique Loras, SGAE director general

GLOBALLY DIGITAL

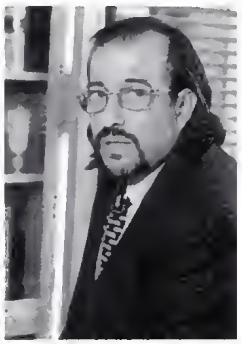
SGAE is also very clear about the future development in the international music industry—globalization through digitalization.

"Many organizations are going to use new digital technology to centralize their activities, but we are going to do precisely the opposite—globalize in order to decentralize," insists Galindo.

That is, SGAE will use new technology to sharpen the decision-making process with greater member participation through assemblies and debates, a process that Galindo says is fundamental.

An example will be seen this year at MIDEM Americas, where SGAE plans to hold meetings with all of its Latin American and U.S. members who are in Miami. A similar series of meetings was held at last month's Cubadisco fair in Havana, which this year was dedicated to SGAE and Spain.

"I don't think any other collecting society has this depth of member participation," says Galindo. "It will allow us to be open to creative sensitivities in all corners of the world in the 21st century."



Paco Galindo, director general of SGAE's complementary activities and secretary general of Fundación Autor

Key to understanding SGAE's emphasis on streamlining real democracy in a globalized future is the fact that the majority of Spain's cultural society—from the end of the 1939-75 fascist rule of Gen. Francisco Franco and into the early 1980s—were members of the Spanish Communist (PCE) or Socialist Party (PSOE), including Bautista.

SGAE has also created an Institute of Musicology, a Center for R&D and an institute that studies cultural markets. But it is the Fundación Autor that is increasingly the

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The Billboard Interview
Eduardo "Teddy" Bautista

BY HOWELL LLEWELLYN

MADRID—Over the past decade, the increased activity and importance of SGAE, the Spanish society of authors and publishers, has coincided with the rising prominence of Eduardo "Teddy" Bautista, who became executive chairman of the society in 1985, launched a three-year international promotion plan in 1990 and assumed full command of SGAE as executive president in 1994.

Bautista (who notes, "I prefer Teddy, because that's what everybody knows me by in the music business") is a native of the Canary Islands off West Africa. He was bilingual by the age of 8, thanks to his Scottish grandmother, and at that age was enrolled in the Jesuit religious school at Las Palmas in the Canary Islands.

His birthplace is crucial to understanding the man, his mission with SGAE and, indeed, much of Spain's musical culture. For centuries, the Canaries were the first and last stop for ships heading to and from Spain's Latin American colonies, especially the biggest port in the Caribbean—Havana. The resulting cultural exchange is still keenly felt today. In addition, Bautista's 1960s pop group, one of Spain's most successful ever, was called first the Canaries, then Los Canarios.

Above: Eduardo "Teddy" Bautista, SGAE executive president. Left: Bautista (bottom of steps) played with Los Canarios.

Bautista sat down for this interview on a sunny spring day in his Madrid office in the Palacio de Longoria, SGAE's turn-of-the-century headquarters. Only one week earlier, he had hosted a three-day event, the SGAE Forum on Ibero-American Creation, which featured speakers from the worlds of film, literature, theater and music, including two Nobel prize winners for literature—Colombia's Gabriel García Márquez and José Saramago from Portugal. The event was just one example of this music executive's nonstop work schedule and cultural bridge-building.

How did you first become involved in the music industry?

I was performing from the age of about 12 and studied music because my mother was a classical pianist. But I didn't really want to become a musician until I was 14, when I heard an album that one of my uncles brought from the U.S. I listened to some rock 'n' roll and got hold of records by Bill Haley & The Comets and Fabian and Frankie Avalon, and I decided to go into music. I went to university while I was still making music, and, at some point, I had a group called the Idols, and we had an offer from an American manager. So we went to New York, where we cut a record with a company called Bright Times/B.T. Puppy Records. It was 1964, and the album was called "Flying High With The Canaries." When we got to the States, the manager changed our name from the Idols to the Canaries. It was distributed by RCA. The album was produced by the Tokens, who had a huge hit with "The Lion Sleeps Tonight."

What did you play in the Canaries/Los Canarios?

I played piano, guitar, flute, sax—and I was lead singer and composer. We were the first Spanish band to go to the States, where, in fact, we lived for more than a year. We were the opening act on the East Coast for groups like Jay & The Americans, Little Richard, Lovin' Spoonful and so on.

So, we're in the mid-'60s in the U.S., at a time when Spain is still ruled by General Franco. You were an unusual Spanish band for the time—long-haired, semi-hippy, left-wing, irreverent pop artists. Did you ever imagine yourself as a future executive in the music industry?

Never, no way. I always enjoyed science a lot, and I'm very good at mathematics and got the highest marks. I have always been involved with computers and information systems, but I never thought that I would be an executive.

When you were a young musician, what was your perception then of SGAE? Did you know about SGAE?

No, I was a member of BMI [laughs]. I didn't become a member of SGAE until 1967 or something like that. But I had no notion of what copyright was about, or authors' rights. I only knew that, if I wanted to make a good living, I had to sell records and perform. In 1967, we had a song called "Three, Two, One" released on an English label called Major Minor. It sold over 100,000 singles in the [British] Islands and in Continental Europe. But in 1968, we had a European hit called "Get On Your Knees" that went triple-

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SGAE

THE BILLBOARD INTERVIEW

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gold. And we had a platinum album. Los Canarios was a No. 1 group for at least three or four years, and our approach to music was a big influence—many artists today refer themselves to that particular moment.

How and when did you get involved as a SGAE heavyweight?

In 1983, I was elected as a vice president of the board. It was just an honorary role, but it gave me an opportunity to look inside the organization. I realized there was a lot of work to be done and that someone had to do it. I explained to my friends and colleagues [in the SGAE] the impact this could have in their lives as composers and writers, because, if we didn't manage to have a good organization, then we would be suffering. So, in 1985, they charged me with the executive post of chairman. I said I would be there for only three years, and then I would leave when I had chosen the people to manage the operation—one general manager, a couple of experts, one information-systems expert. That's how I first became involved with the executive part of this job. Well, I stayed on, and, in 1994, I became CEO and executive president, which is what I am now.

From left: Canary Island salsa singer Caco Senante, Celia Cruz, Teddy Bautista

But it was in 1991 that the SGAE took a big leap forward in its attitude toward and treatment of the Spanish music industry.

That was because of the 1992 cultural explosion in Spain. We were one of the first institutions to have a specific plan for 1992, to celebrate the Fifth Centennial of the discovery of America, plus the [Barcelona] Olympic Games, the Expo '92 World Fair in Seville and Madrid as 1992 European Cultural Capital. So what you got was much more exposure from SGAE. Already, in 1991, we took Camarón De La Isla, Ketama and El Ultimo De La Fila to the New Music Seminar in New York. It was the first year that we started our international promotional plan; 1991 was our first major musical excursion abroad, and already we were stressing flamenco-rock, or fusion.

After you became chairman in 1985, when did you start to think it was crucial for SGAE to "export" Spanish music by taking it to prominent trade fairs, such as New Music Seminar, MIDEM and Popkomm in Cologne?

Well, this was, let's say, a thinking period. For three years, I was gathering all the information and making market studies and surveys. When I got all this together, it was huge. So we worked out a three-year promotional plan; 1991 and 1992 was a tryout period, and I succeeded in convincing more people from the record industry—managers and artists—that we had to change our approach if we wanted to have a place in the big music markets. Today, everyone takes it for granted that Spanish acts can go to Italy, Germany or France and sell records and be successful, but, only eight years ago, that was something like magic. In the history of Spanish pop music, maybe four groups had gone international: Los Bravos, Los Canarios, Los Pop Tops and Mocedades. Now the list is very long; plus there are groups and DJs who sell a lot in the techno-dance scenes of places like Germany and Sweden.

The more visible aspect of SGAE's international policy has been with Latin America. Is it your personal priority to build a bridge between Spain and Latin American culture? If so, why?

When you have a bridge, you have to realize that it is a two-way trip. So the idea is for Spanish music to travel over there and Latin American music to come here. Spain can very much play the role of a gateway to Europe for Latin American groups. In lots of ways, it's been happening for the past three or four years, with groups like Molotov, Maldita Vecindad, Caifanes or Fabulosos Cadillacs—and, of course, tropical music from Cuba. They come to Spain and then from here go to Italy, France or Germany. The first big hit that proved this was possible was [the Dominican Republic merengue star] Juan Luis Guerra [in 1991, with "Ojalá Que Llueva Café"]. He sold close to a million records in Spain, and he was No. 1 in Holland and Belgium. He toured intensely in continental Europe. It was amazing.

Why? There are some 450 million Spanish-speaking people listening to music from the U.S. to Patagonia [in southern Argentina], so it would be stupid not to realize that if you make a record in Madrid or Barcelona, your boundaries are not the Pyrenees or the border with Portugal. It doesn't necessarily mean that if you make a record here it will sell over there or vice versa, but at least you should try. So what I wanted to do was to make clear this sense of market and its extensive borders. We have to convince record producers, the majors and independents, managers and the artists, that if you want to have any kind of success over there, then you have to invest and make a big effort to show what you have. One thing SGAE does is to help artists do this, because it's quite expensive.

How do you view the traditional relationship between Spanish and Latin American cultures?

The most important thing is the common language. The second thing is that this language is spoken more and more—it is now co-official in Brazil [alongside Portuguese], and it is widely taught in U.S. schools. This is understood, and that is why all majors have a Latin-music department, based in Miami and not Chicago.

How has that relationship evolved in recent years?

First, each country has its own culture. The differences between Argentina and Chile are great, or between Mexico and Colombia. So the difference between Spanish culture and any of those cultures is clear and well appreciated. But I think there is a sense of *mestizaje*, or of a cultural melting pot. And what comes out is not going to be Spanish, Argentine or Mexican, but Latino. This melting pot takes place not only in Madrid or Barcelona, but in Miami, Buenos Aires, Mexico, Rio de Janeiro or Bogotá.

In this context, how is the relationship of SGAE, as the largest Hispanic rights society, with other collecting societies in Latin America? How organic is the relationship?

We have very close links with most Latin American societies, and an intense cooperation that has become clear in practical terms in the founding of Latinautor [the central registry for predominately Spanish-language repertoire from multiple territories]. Latinautor is where we all meet and where we put our hopes for the future. SGAE does not compete with the Mexican or Argentine societies; we collaborate. We're working together on a network of local agencies that will make sure that, in each one of those territories, there is a proper action for each one of our members. So we need someone in Colombia to take care not only of the Spanish repertoire, but of Mexican, Argentine, Chilean, Brazilian, Venezuelan... So all we are doing is making sure we have a prototype of a collective administration that we can put into effect when there is a market. In all Latin American countries, we need to be present and to function together with the rest.

You mentioned Brazil. SGAE exists to protect Spanish-language artists. But in the wider Latino context, does that include Portuguese-language artists?

We have some members who express themselves in Portuguese, but Brazil has so many societies that not one of them takes the lead. But if one of them could take the lead, it

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The centennial of SGAE is a wonderful opportunity to spotlight an organization that represents one of the world's great music catalogs. In recent years, SGAE has become widely recognized as one of the premier music-rights societies, particularly under the dynamic and visionary leadership of my friend and colleague Teddy Bautista. A gifted music creator himself, Teddy has firsthand knowledge of the lives and struggles of songwriters, publishers and musicians. He is a champion of technology, as well, and was among the earliest to understand and embrace the possibilities for music in the digital era. Teddy is also a major architect of the phenomenal growth now being enjoyed by Latin music; as one of the main forces driving Latinautor, he has helped galvanize disparate peoples around the world in support of the music sung in the Spanish language. Congratulations, Teddy and ¡Viva SGAE!

—Marilyn Bergman, president and chairman, ASCAP

The well-deserved recognition and financial success achieved by Spain's composers would be inconceivable without the existence and leadership of SGAE. But when history selects the most important actors, a special place will be reserved for the president of the board of directors, Eduardo Bautista. He has been a principled and tireless promoter of adaptation to the profound transformations within and outside of Spain during the first hundred years of SGAE's existence. The digital revolution offers the biggest challenge for SGAE since its inception. The redefinition of SGAE's role and its future evolution in the new information society, given the explosive importance of culture and leisure to the world economy, is the huge task that faces SGAE as it enters its second century. The presence of Eduardo Bautista ensures that this mission will be undertaken with the rigor, depth and passion necessary to auger future centenary celebrations.

—Jose Mario Cámera, president, BMG Spain

SGAE has a great track record in business and, over the last 100 years, has grown to be one of the biggest collecting societies in the world. That's a great achievement that all involved can be proud of. And whilst the Society can be proud of its heritage, it can also congratulate itself on its modernist thinking. Teddy Bautista himself is one of the forward thinkers in rights administration and has proved to be a strong advocate of authors rights, both in today's world and for the future, particularly via his involvement with Latinautor. He has never lost sight of the creators, and that is a very important quality; after all, it's the reason we are all here. Teddy has recently also been a strong supporter of our IMN project with ASCAP and BUMA/STEMRA, recognizing the important step forward we are about to take in rights administration

—John Hutchinson, chief executive, MCPS/PRS Alliance, Britain

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SGAE

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would be very big, which is why Brazilian composers are in Latinautor. We are not handling the Brazilian/Portuguese repertoire, but helping them to develop an international control of this repertoire inside Latinautor. So yes, Latinautor is bilingual.

Let's move on to Cuba. SGAE initiatives have meant more exchange with Cuban musicians than with those from any other single country. Three questions: How much of that has been a personal thing of yours? When did SGAE set up an office in Havana? And can you explain SGAE's links with Cuba?

My relationship with Cuba is based purely on the fact that it is the place where I have seen the best artists and the cleverest repertoire. This is a fact. We tried to set up a Havana office about four years ago, but we didn't succeed until last year. It takes time in Cuba to achieve things—if you don't understand that reality, then you make mistakes, and we learned the hard way how to get things done. Once we found out, it was easy. We have the office because we have more than 500 Cuban writers, movie directors and composers as SGAE members. This is not new. Going back to the 1920s, there's always been a tendency for famous Cuban authors to join SGAE. Joseíto Fernández, who wrote "La Guantanamera," is a SGAE member. And the great pianist Ernesto Lecuona. So we have to give our Cuban members the same services as those in Spain or the U.S. The first thing we did was establish a local operation, and our links are very cultural. One simple reason explains this: Cuba was the last [Spanish] colony, and last year they celebrated the centenary of their independence. So there is a special relationship with Spain that does not exist anywhere else. The peculiar thing is that most Spanish composers and writers have their own personal cultural relationships with Cuba, and SGAE reflects and amplifies this. Joaquín Sabina goes there to write his music, Santiago Auserón spends so much time researching *son* and traditional Cuban country music, Miguel Bosé, Caco Senante and Jarabe de Palo have worked there... The list is endless, and it's based on empathy.

How do you view the U.S. government's stance toward Cuban musicians in the U.S.?

Politics is one thing, art and culture is another. I don't want to know about U.S. politics; that's their problem that they have to cope with. I think it's not very clever for U.S. authorities to do with Cuba what they don't do with China. Cuba has always been very close to the American people and its culture; there's a lot of influence from Cuban music in the roots of American music. All this strategy to stop Cuban musicians from coming and interacting with American musicians is something of the past. I really hope that the [positive] changes of the past year or so are permanent. We had all these big problems in Miami last year with MIDEM Latino. I couldn't understand—I could *not* understand—no one explained to me the reason behind all that, because there was no logic.

SGAE has enjoyed a boom in its earnings as mechanical royalties have increased dramatically. What steps has SGAE taken to pass on the benefits to SGAE members?

The good thing about the increase is the consolidation of numbers. Look at this chart for the past 25 years—a gentle increase until 1986, when we incorporated information systems. In 1988, we had the new Intellectual Property Law, then figures really take off from 1990. In 1999, we hope worldwide collection will top 35 billion pesetas (210 million euros or $223 million). Costs against collection have fallen from around 40% in 1986 to around 20% now, and our target is 15%. The first thing our members feel is that we are cheaper, we cost less. The second is that we give much better service. The third is that we have developed a policy of added value to all this. It means that, for the same money, we are providing new services and more opportunities. A bigger SGAE means more royalties collected, more handed back to authors and more associated services.

Three authors bodies in the U.S., the U.K. and the Netherlands said in March they would establish the International Music Joint Venture (IMJV) to save administration costs and cut unnecessary duplication of repertoire. They want all societies to join what they call "the music-rights society of the future." What is SGAE's attitude, and would it be willing to join in the future?

IMJV executives have already explained details to us, and we think it is a very clever move in the right direction. But we have been doing this for four years with Latinautor, which was launched at a Billboard conference in Miami and presented at various bodies. The question here is how the IMJV interfaces with Latinautor. We're willing to establish ways of working together before the second phase, which would be joining. First, they'll have to develop their core system much more. The IMJV would give us the opportunity to incorporate into our system all their repertoire in exchange for them incorporating all our repertoire. This is how things should work in the future, I believe.

What do you enjoy most about your job?

Working for my friends. I know them, who they are, how they feel; some of them have been my colleagues for many years.

What do you enjoy least about the job?

Travelling to far places. I don't enjoy travelling. I travel because it's part of my job, but I have cut travelling so much in the past few years that I hope that, in three years time, if

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We maintain close ties with SGAE, as well as working together on common projects like the fight against piracy, where the exchange of information is essential. Our common goal is the protection of our associates, and the activities of SGAE and all the other organizations involved in the defense of Spanish music and intellectual property rights have resulted in increased benefits for everyone concerned.

—Carlos Grande, director of AFYVE, the Spanish affiliate of the IFPI

The Reed MIDEM Organization and SGAE have, for many years, built up a strong and fruitful working relationship. SGAE is a strong supporter of MIDEM and shares the same vocation: to develop and consolidate the global music market. Eduardo Bautista is a man of many talents whose heart beats to the rhythm of music. I was extremely happy to honor him as our first 'Person Of The Year' at MIDEM Latin America and Caribbean Music Market 98 (now MIDEM Americas), in recognition of the key role he plays in the music industry, his constant combat to defend musical creation and his relentless support of Spanish and Latin authors and composers.

—Xavier Roy, chief executive, Reed MIDEM Organization

Perhaps the point that I would emphasize most about SGAE would be the enormous effort of modernization that they have been making during the last few years and that they continue to make in order to focus the Society on rendering to their members, authors and publishers the best possible service at the lowest possible cost. They've carried out this process at both an intellectual and material level, providing themselves with a first-class team and state-of-the-art technology, which places SGAE among the elite of collecting societies throughout the world. By becoming more and more competitive every day in services and costs, SGAE should be the best ally in the world for Spanish authors and publishers for years to come.

—Alvaro de Torres, managing director, Warner/Chappell Music Spain, and a member and publishers' representative on the SGAE board of directors

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THE BILLBOARD INTERVIEW

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I am still here, I will only be travelling 10% of what I used to do before.

How do you see the SGAE's future?

The future of SGAE is like the future of all people related to the music business. We're going to see big changes, definitely. We have created the structure of a group, so SGAE in the past four years has become a group of companies. The core business is SGAE. But then SGAE has created a Foundation [Fundación Autor], an Institute of Musicology, a Center for R&D, as well as another institute to study cultural markets. So all these units are ways of getting ready for the "big bang." But the two most important things we have developed in the past 18 months are something called SGAE Digital and something called SGAE International.

SGAE Digital is a totally different organization that deals only with the digital exploitation of works. The traditional SGAE does not deal with these new methods because you might contaminate a new system with your old one, so we have found very bright people—they're almost hackers—able to strip down any code you find on the Net. They know how to handle any kind of material and any kind of communications, and we have charged them with the task of designing an organization that doesn't have a 400-strong labor force, nor big buildings, who only have control over the electronic means [of distribution]. So it's only some five or six people who have been working for 12 months already on how we are going to administer and exploit our work in the digital age. Whether it be Internet, satellite downloading, online interactive uses...this is the main answer to what we will do in the future.

The second important development is SGAE International, created last September. It will only deal with our repertoire that is exploited outside of Spain and will probably be based in Miami. They have two divisions—one is the local center in Miami, because we find Miami to be the most important crossroads of the next few decades. The local division will handle all the information systems and documentation, and the other division is called the Flying Division. These are people who live on airplanes and in hotels. Their only work will be visiting societies, publishers and wherever there are ways of exploiting copyright. They will be onsite, maybe three days in New York, then London, from there to Paris then Moscow. Our commitment to our members is that we have to develop our information systems, learn about markets and about how their repertoire is being exploited. SGAE has to make sure we know what is happening in every market, and we have to pass on that information to our members.

How do you think you are viewed by SGAE staff?

Nice question [laughs]. Er, I don't know. The only feedback I have from the people working with me is that they listen to what I say, with respect I think, and they do mostly what I suggest. I'm aware of my leadership, but the way I work is that I'm good at choosing people. I've built a team, and my relationship with this team is friendly and open.

You are one of the busiest people I know. And you are still a musician. A few years ago, you made an album in your home studio. So how much time do you devote now to your own music?

About four hours a week, at weekends. Composing, playing... just keeping fit. I work 60 hours a week—most people here [at SGAE] do. I have a wife and three children that I adore, and I spend every free minute that I can with my family. ■

Over the years, I have had many opportunities to work with Teddy Bautista and his staff at SGAE. I have always found Teddy to be a man of great passion for both his culture and for his responsibilities as head of a world-class performing-rights organization. His imprint on the Latin repertoire is undeniable. As Latin music becomes more and more popular in the United States, we will continue to look to SGAE for leadership and the wealth of its catalog.

—Frances Preston, president/CEO, BMI

We are delighted with the 100th anniversary of SGAE and we are happy to participate in its celebrations. Sacem was founded in 1850 and SGAE in 1899. It belongs—along with the Italian SIAE, founded in 1895—to the rare authors societies founded only a short time after Sacem. Teddy Bautista plays a key role in Europe, but he is, above all, the man of Latin America. He invests a lot of time in improving relations between Spain and Latin America, and it is one of the reasons he was the MIDEM Latin America Man Of The Year in 98

—Jean-Loup, president, Sacem, France

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SGAE 100

A Century Of SGAE Reaching For The Sky

1847

The first Royal Decree regulating intellectual property is passed, though never enforced. Until this time, writers like Tirso de Molina, Calderon de la Barca and Lope de Vega sold their works to the highest bidder at the Mentidero de los Representantes (Agent's Market) in Madrid. The decree, however, encourages various authors-rights initiotives, though most authors continue to sell their works directly to editors for scandalously low fees.

1879

A Spanish law fixes authors' rights for a period of 80 years after the death of the author, superior to any other European country at the time.

1886

Spain is a founding member of the Berne Convention for the Protection of Artistic Works, still in force today.

1899

Two artist-rights organizations—La Asociacion Lirico-Dramatica and the Sociedad de Autores, Compositores y Editores de Musica, led by the rights activists Sinieso Delgado and Ruperto Chapi, respectively—join to form the Sociedad de Autores Espanoles (SAE), the future SGAE, after years of conflicts with the country's principal publishers.

1902

The power of the new society is consolidated when, on the occasion of the coronation of King Alfonso XIII, there are plons to present an opera program at the Royal Theater that would include only works by foreign authors, sung by foreign interpreters. The SAE threatens a strike in theaters throughout Spain. The government quickly backs down and offers to present an all-Spanish program in the Royal Theater.

1914

The Montepio de Autores (now the Mutualidad de Prevision Social de Autores y Editores) is founded by SAE members as an independent benevolent association to aid authors in need, stimulate creation by new authors and develop educational programs. Today, the fund collects some 200 million pesetas annually from SGAE members.

1932

The 1920s saw the near dissolution of the SAE, due mainly to incompetent management and the fragmentation of the society into various interest groups, each with its own administration and regulations. Finally, the SAE is dissolved and reconstituted as the Sociedad General de Autores de Espana (SGAE), with a streamlined hierarchy and centralized leadership.

1936—39

SGAE continues to function on both sides during the Civil War and reunites immediately upon the conflict's end. But the new regimen of Francisco Franco prohibits all meetings of this and other associotions.

1940s

Many composers and authors had been killed during the war. Others had fled to Europe or America. Culture, including music, falls under the boot of the fascist government, where censorship and conformism reign. Finally, in 1941, SGAE is accorded official status as the sole legitimate body to represent and administer the rights of authors and composers within Spain and internationally.

1950

SGAE moves its headquarters to its present site at Calle Fernando VI. The spectacular Palacio de Longoria, built in 1902, was designed by the Catalan architect Jose Grases Riera. It is the most important modernist (art nouveau) building in Madrid.

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REACHING FOR THE SKY
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1951

The three most important music publishers of the era—Union Musical, Canciones del Mundo and Musica del Sur, representing the entire sector—authorize SGAE to collect mechanical reproduction rights. Today, some 500 publishers are SGAE members.

1966

SGAE wins the legal bottle for the recognition of the authors' rights of movie directors, one of the few countries that does so (scriptwriters had been recognized since the 1930s).

1975

Franco's death heralds the arrival of democracy in Spain and the ascendence of a new generation of author/activists within SGAE.

1983

Composer/musician Eduardo Bautista becomes VP of SGAE and, along with a revitalized board of directors, puts into effect a series of measures destined to completely overhaul and modernize the organization. The results are spectacular: In 1979, income just surpassed 2.5 billion pesetas. Ten years later, that figure had multiplied five times, to 10 billion pesetas; and by 1993 reached more than 20 billion pesetas.

1987

Prompted by SGAE, an extensive revision of intellectual-property legislation is hammered through parliament. This includes the recognition of authors' or composers' moral as well as economic rights over their work. The law was later to serve as a model for other countries.

1993

Film director Manuel Gutierrez Aragon is elected president of the Junta Directiva. Throughout the decade, income from international rights becomes increasingly important.

1995

Along with other organizational changes, a new executive body is created, The Director's Council, with Bautista as its president. New technologies, such as multimedia and the Internet, become a priority, both as administrative tools and as targets of rights legislation.

1997

Income reaches 30 billion pesetas. Foreign income increases 57% over the previous year. The Society now boasts offices in New York, Mexico, Buenos Aires, Havana and Tokyo. Promotional activities outside Spain multiply. SGAE is an important presence at such forums as PopKomm in Germany and MIDEM in France and Miami. The Fundación Autor is launched to promote repertoire, foment education and support creative activities, seminars, grants, publications and occasional recording projects.
The national Premios de la Musica awards are launched jointly with performers association AIE (Artistas, Interpretes y Ejecutantes).

1999

The Centenary of SGAE.

Miami-based LARAS (Latin Academy of Recording Arts and Sciences), the first international extension of NARAS, is formed in conjunction with SGAE. The primary mandate is to create the Latin Grammy Awards, to be inaugurated in the year 2001. The awards will encompass Spain, Latin America, Portugal and the U.S.

SGAE, with some 52,000 members, is the fifth-largest rights society in the world. It manages the rights to more than 2.5 million music compositions and songs, and, through reciprocal agreements with more than 150 foreign societies, administers rights for more than 2 million artists.

SGAE further broadens its vision of itself as an international organization with a multicultural outlook; 2,500 Latin American and Hispanic composers and songwriters, including 600 from Cuba, form the base of this expansion. SGAE is an integral part of the Common Information System (CIS), an ambitious plan to digitally link rights societies around the world. SGAE members will soon be able to access personal account data and other pertinent information via the Internet. ■

Chronology compiled by Terry Berne in Madrid, with information obtained from the Oficina del Centenario of SGAE and its publication, La Memoria del Autor.

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CREATING THE FUTURE

Continued from page 59

public face of the society. SGAE's presence abroad at MIDEM Cannes, MIDEM Americas or Cubadisco is, in reality, the labor of the foundation. And, as SGAE director general Enrique Loras says, this presence at international music trade fairs is SGAE's principal promotional tool.

MULTIFACETED FUNDACION

Like SGAE, Fundación Autor is nonprofit. It has a record label, Autor, and publishes books—on everything from musicology, the world's first Latin Jazz dictionary ("Diccionario de Jazz Latino") by Nat Chediak (1998), scripts of plays, such titles as "How To Make A Film" and so on. The idea is to spread culture and not to compete with record labels or music publishers. The records and books are almost never commercially viable, which means the foundation publishes works because they have great cultural importance.

The Fundación Autor carried out 586 programs in 1998, a 32% rise over the 441 programs of its inaugural year. These include competitions, research projects, services aimed at the study, teaching, exchange, publicizing and legal protection of repertoire, promotional and training schemes for authors and publishers, and donations for members who suffer financial hardship. The Fundación also seeks further sources of assistance through sponsorship or subsidies.

"Concerto En Aranjuez" composer Joaqín Rodrigo, 99, is SGAE's oldest member.

SGAE's 1998 annual report shows that 52% of sound carriers bought last year in Spain were produced in the country and correspond to Latino composers and artists, making Spain the third European territory in consumption of local repertoire, after the U.K. (62%) and France (56%). This means that SGAE enjoyed a record year, collecting 32.9 billion pesetas ($209.5 million) and distributing 32 billion pesetas ($203.8 million). Of great pride to Enrique Loras is the historic low figure of 16.5% of all rights collected that was spent on administration costs.

SGAE's repertoire is represented abroad by more than 170 societies in 90 countries and is strengthened by SGAE delegations in the U.S., Mexico, Cuba, Argentina and Japan. Rights collected from abroad now represent 10% of all rights gathered. SGAE is one of 10 societies chosen by the international rights association CISAC to put into practice the Plan CIS, a three-year project to develop a powerful documentary management system.

Four years ago, SGAE inaugurated its own "Latinautor" system, a method by which Spanish- and Portuguese-language repertoire by SGAE members from several countries is centrally registered. Bautista notes that Latinautor predates a recent initiative by U.S., U.K. and Dutch collecting societies to form a similar block called the International Music Joint Venture (IMJV).

SGAE is also at the forefront of global technology with SGAE Digital and SGAE International, which will come into their own in the next few years. The former is a select team of computer wizards who have the task of developing online control systems to administer and exploit SGAE repertoire in the digital age.

SGAE International will work with repertoire exploited outside Spain. A so-called Flying Division within this section, set up last September, will consist of people who will travel constantly around world capitals visiting societies and publishers to discover new ways of monitoring copyright exploitation. SGAE's central aim is to develop information systems and learn more about markets and about how its repertoire is being exploited. ■

Assistance in preparing this story was provided by Terry Berne in Madrid.

Eduardo Bautista has done much to further musical life in Latin America. As a singer/songwriter, he has experienced the music world firsthand, enriched it and, in doing so, has come to the realization that, with their plethora of voices, music authors are essential for the cultures of the world. That experience has helped turn SGAE into one of the world's leading collecting societies. He who himself gives pleasure to mankind through his music knows that only copyright protection for authors guarantees artistic freedom on any sustained basis. In times in which the nations of Europe are growing together politically in recognition of their cultural diversity, Eduardo Batista has done much to promote European cultural development from the strength of Spanish traditions. Even so, his main interest—both artistically and in terms of copyrights—is the culture from which he originates. Music authors around the world are indebted to Eduardo Bautista.

—prof. dr. reinhold kreile, chairman, GEMA, germany

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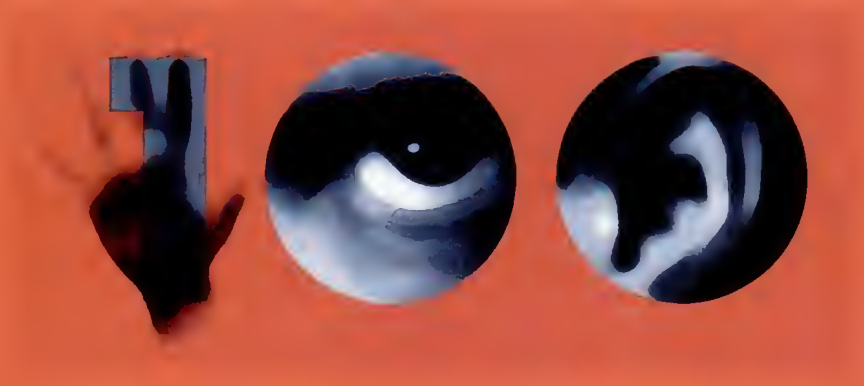

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Labels Turn To Car Enthusiasts To Drive Music Sales

Thump Lends Lowriders Rhythm

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Cars and music go hand in hand. So when independent label Thump Records began brainstorming about ways to rev up interest in its roster of primarily Latin-oriented music compilations, teaming with lowrider car shows seemed a natural fit.

For the uninitiated, the lowrider phenomenon finds owners sprucing up their cars and reconfiguring the chassis so they ride lower to the ground on their axles. What started as an automobile fashion statement has spawned grand events that tour primarily the Southern region of the U.S. and provide not only car exhibitions but music showcases as well.

WALKER

This year the lowrider circuit, called the 1999 Bajito Tour, runs January through September and visits 17 markets, including Dallas, Denver, Los Angeles, Miami, Indianapolis, and Tampa, Fla.

Thump president Bill Walker says the concept of teaming with the lowrider shows and Lowrider magazine has been part of Thump's modus operandi since the inception of the Los Angeles-based label nearly 10 years ago.

"We saw the magazine in 1989 and wanted to get an act to perform at one of the events," Walker says. "We did one car show and used the magazine cover for the front of the CD [Thump's first lowrider compilation], and the relationship stemmed from there."

Success came quickly once Thump established its "Lowrider" series. "We started with having a group at the car show and at the same time selling cassettes," Walker says. "The first time I did a car show, I almost sold out of 600-700 cassettes."

A distribution deal with Navarre followed and lasted until last year. The label's product—it is on its 11th lowrider set and 12th music/car longform video—is currently handled by Universal Music and Video Distribution.

"The lowrider audience is a good fit with Thump's music. It's mostly Latin-based first-, second-, or third-generation Americans, and we do their type of music," Walker says. "It's hard to get airplay for Latin rappers. They sell consistently, but not necessarily off the radio."

Walker says Thump's compilations currently sell about 15,000 units per week. The current lowrider tour features label

(Continued on next page)

CMC Puts Its Money On Stock-Car Racing Fans

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—In the race to gain visibility and sales, CMC International Records is hoping to put classic rock artist Eddie Money's new album in the pole position by tapping into the enthusiastic stock car circuit.

The plan is to expand and capitalize on the racing theme that permeates Money's 12th album, "Ready Eddie," which was released May 18. The cover art features a stylized picture of an old-fashioned starting gate, and the disc itself is made to look like a tire. Musically, it includes several car and racing references, some obvious, such as the song "Broken Down Chevy (God Only Knows)," and others more obscure.

"It's an audience that's always been interested in rock'n'roll and interested in the classic artists," says Mike Cardin, GM at CMC Records, of the stock-car-racing circuit. "And most people interested in racing are the right demographic for rock'n'roll: mid-20s up to baby boomers."

Money himself caught the racing bug years ago and has not looked back. "I'm a big racing fan. They say speed sells right now, but I've always been into it," he tells Billboard. "I used to have a cut-down Camaro, but after going to traffic school a few times, I'm now driving a Volvo station wagon."

As for the album, Money says he designed it to have a racing theme. "A lot of the songs are fast, up-paced, with a lot of loud guitars," he says. "I've always written about cars. It's what I know."

Racing fans will get a chance to see Money at a sprinkling of performances at various racetracks during his current tour—which runs mid-May through September. The concerts are held either between warm-up runs and the main races or at post-race events. In late May, Money played the Virginia Motor Sports Park and the Charlotte, N.C., Speed Street Festival. He is slated to appear Aug. 6 at the Quincy Raceway in Quincy, Ill., and additional dates are in the offing, according to manager Jake Hooker.

MONEY

CMC also is talking about creating a customized toy racing car to use as a radio promotion. A poster of the album cover already is on display at selected stores.

"Niche audiences have always worked well for him," says Hooker. "He can work 365 days a year if he wants to play casinos and special events. We also need him on regular tours, and that's what he's doing this year."

Money will team at different junctures with Peter Frampton and Styx, whose members will join him at the Quincy track.

CMC says it is too soon to report the impact of the two May dates on local sales of "Ready Eddie."

However, Cardin says an appearance by label act Confederate Railroad last year at Pennsylvania's Pocono Raceway did jack up sales for that band's album. "The fan base for these events is fanatical. If we can tap into that, we could see big sales," he says.

Whether or not he is performing before a stock car audience, the theme of speed and cars extends to Money's current stage show. The set includes a mock-up of the car on the album cover and green and red cars that will flash lights and generate smoke so they appear ready to be driven right off the stage. Money says shows begin with the blare of blowing horns and revving engines before he launches into the first chords of "Broken Down Chevy."

In an instance of life imitating art, there are plans to build an actual stock car based on the cover automobile and to put Money behind the wheel in some real racing events. The endeavor will involve classes at Richard Petty's Driving School in Las Vegas, slated to start when Money gets a break from his current tour, which runs through September.

"I worry a little bit about getting injured, but what are you going to do?" Money says. "I want to get in and rock. I'm ready to get out there and burn some rubber."

Money will have another chance to wax poetic about cars next year. Hooker is co-producing a stock car-based film called "Dream Racer," now in pre-production, that will feature at least two new songs he is writing specifically for the movie.

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THE INTERNATIONAL RECORDING MEDIA ASSN. has relaunched its advertising campaign to make music retailers aware of the viability of the cassette configuration and stem the decline in its sales. The 16-week campaign, titled Smart Retailers Say . . . We've Got Cassettes, will begin this summer and will include retailers talking about successful cassette-merchandising programs. This is the follow-up to a similar campaign two years ago, titled Where'd Ya Hide the Cassettes. Through June 6, according to SoundScan, cassette music sales have declined 15.4% from the same period last year.

TIME WARNER has named Richard Bressler chairman/CEO of Time Warner Digital Media, responsible for the rollout and management of the company's new Internet hubs and its E-commerce operations. The company also says he will be responsible for "the expansion of Columbia House's online music retail business." Bressler has been executive VP/CFO of Time Warner.

MUSIC CHOICE, which provides digital music over satellite and cable-TV systems, has launched a sponsorship program with Arista Records that includes three custom-made audio shows for the label this summer. The first, in July, will be titled "Classics In The Key Of G: A Kenny G Special," in which the Arista instrumentalist will promote his new album. Music Choice reaches about 8.5 million homes in the U.S. Cable company Comcast will air on its systems a video of a Kenny G concert that was shown privately during the recent National Cable Television Assn.'s Cable '99 show, and Music Choice will present the video to its affiliates.

VIACOM says it will redeem on July 7 all of its $210 million outstanding 8% subordinated debentures due in 2006 as it continues to reduce its long-term debt. Viacom is the parent of MTV, Blockbuster, and Paramount.

1201 MUSIC, an independent jazz label, has launched a nine-CD compilation series of jazz recordings called "Hip Jazz-Bop"—drawing on the Black Lion catalog of masters—with a marketing program that includes a consumer contest. Grand prize is a new, leased Volkswagen Beetle. Artists on the CDs include Thelonious Monk, Dexter Gordon, and Duke Ellington.

HARVEY ENTERTAINMENT, which licenses cartoon characters for direct-to-video films and TV shows, has formed a joint venture with Azteca Production International to create an apparel company to market sportswear based on Harvey brands like Casper the Friendly Ghost and Richie Rich. A spring fashion line is expected at retail late this year.

FOX LORBER CENTRESTAGE, a unit of WinStar TV & Video that focuses on nontheatrical performing arts programming, is releasing "Bill Monroe: Father Of Bluegrass Music" to retail June 29 on VHS ($19.98 list price) and DVD ($24.98) and "Somewhere Over The Rainbow: Harold Arlen" on July 27 at the same price points. Meanwhile, Fox Lorber Films is releasing on DVD ($29.98) the theatrical titles "Gray's Anatomy," "The Funeral," and "Don's Party" June 29.

RYKO DISTRIBUTION PARTNERS has signed a distribution deal with Los Angeles-based Sin-Drome Records and New York-based Paradigm Associated Labels, which Sin-Drome has acquired. Paradigm operates Big Deal Records and Mutant Sound System. Sin-Drome had been handled by Distribution North America, Paradigm by Alternative Distribution Alliance.

LIQUID AUDIO, the Internet music-technology company, has formed Liquid Muze Previews with music database company Muze. The new venture is a sampling service for retailers. CD Connection and Global Media have signed up for the service.

LAUNCH MEDIA, operator of a music Web site and a CD-ROM magazine, has created a concert Web site service, Launch Live, that includes video streaming. It features music from such acts as Hootie & the Blowfish, 98°, and the Dave Matthews Band.

SEAGRAM, the parent of Universal Music Group and Universal Pictures, announces that it has priced a public offering of 37 million shares at $50.125 each. Of that amount, the company is offering 29 million shares, which will result in estimated net proceeds of $2.3 billion to be used for reduction of debt and general corporate purposes. Trusts for the family of Charles R. Bronfman, which controls Seagram, are offering the additional 8 million shares.

THUMP LENDS RHYTHM

(Continued from preceding page)

recording artists Ant Banks, Lil' Beau, and Kid Frost, among others.

This month Thump released "The Bajito Tour," a compilation album of Latin rap music from Thump acts and other artists with whom Walker has a relationship. The album features Lawless, Little Rob, Royalty, Proper Dose, Kid Frost, and Slow Pain.

Aside from picking up publicity at the car shows themselves—acts typically take the stage between exhibition events and award designations—the lowrider affiliation has opened another important promotional avenue for Thump.

For the second year in a row, the label and Musicland are teaming on local-store promotions. Musicland provides price and positioning for Thump albums and videos; Thump includes a Musicland/Sam Goody tag in the lowrider cable campaign, which runs on MTV and VH1, among others, and provides Musicland signage at the events.

> ***'The first time I did a car show, I almost sold out of 600-700 cassettes'***
>
> **– BILL WALKER –**

The Musicland alliance is important to Thump, Walker says, because sales in the traditional retail channel have been on the wane. "At one time the chain stores used to sell a lot more of my product. Now the Wal-Marts and Targets are doing better with it," he says.

However, Walker notes, the Musicland tie-in is paying off. "We definitely see an upswing in those cities when the car shows are going on," he says.

Muze Survey Details Buying Habits Of Kiosk Users

LATELY THERE has been a lot of talk in the industry about in-store kiosks. These will be equipped with devices that allow customers to have CDs manufactured digitally on demand, complete with graphics and packaging. This is being touted as a way to marry the Internet with brick-and-mortar music retailing.

But kiosks are not new to record outlets (and I don't mean the former make-a-tape Personics machines). Many stores have had Muze and other data-retrieval devices for years. These provide consumers with encyclopedic information about artists and releases so they can make good choices about what to buy.

BUYING TRENDS

by Don Jeffrey

Strategic Record Research, a unit of the West Hollywood-based Left Bank Organization, asked consumers about the use of Muze data machines in a poll it conducted last year on music-buying habits. Some of the results follow.

The researchers found that males 25-34 were the biggest users of Muze. Males and females 12-17 also indexed high, which means that their percentage of users was higher than their proportion in the overall population.

Mike Lane, an executive with Strategic, says of these age groups, "They're the information seekers. The younger demos like to find out as much as they can about music."

Users of Muze tend to be more active buyers of music than the typical record-store shopper, purchasing on average 10.9 recordings in the six months prior to the survey. The only consumers rated higher were Internet shoppers, 15.9 recordings on average; music club purchasers, 13.5; and Tower Records customers, 11.3. All other record chains came in below the Muze number. And Lane points out that the Internet and record club figures may not be as impressive as they seem; these consumers could have bought some of those recordings in stores as well as from clubs or the Web.

The study also correlates Muze use with the radio formats that people listen to the most. What indexed the highest was top 40/rhythm stations, which attract the younger consumers. Those stations also pull in urban shoppers, which is in line with other results on Muze.

But when Muze users were asked how they had become aware of the latest recording they bought, radio was significantly lower than factors like video exposure and, in particular, in-store listening, which makes sense since these consumers seek information from in-store devices.

Asked what determined which store they shopped for music in, the Muze people rated location and price less than selection. That makes sense, too, since these customers take the time to research artists and titles and will be disappointed if the store doesn't carry the recordings they want.

As for musical genre, the Muze browsers index high on R&B: 15% typically buy music of that genre. Of total consumers, R&B buyers were 10%. Blacks are 22% of Muze users—about double their representation in

(Continued on page 78)

EXECUTIVE TURNTABLE

HOME VIDEO. New Line Home Video in Los Angeles appoints **Beth Gunderia** VP of rental marketing, **Karla O'Leary** VP of finance and administration, **Donald Evans** director of DVD and sell-through marketing, and **Danielle Avazian** senior manager of publicity and promotions. They were, respectively, executive director of rental marketing, controller, marketing manager for rental, and manager of publicity and promotions.

Columbia TriStar Home Video in Culver City, Calif., names **Paul Culberg** executive VP, worldwide, and **Marshall Forster** senior VP of sales for North America. They were executive VP, North America, and senior VP of CTHV in Canada, respectively.

GUNDERIA

O'LEARY

CULBERG

FOSTER

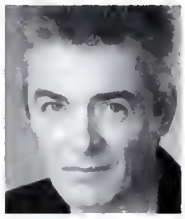
MERCHANDISING. The National Assn. of Recording Merchandisers in Marlton, N.J., promotes **Holly Rosum** to director of membership and public affairs. She was director of membership.

DISTRIBUTION. RED Distribution promotes **Joe Bucklew** to Southern sales manager in the Atlanta office, **Jaya Bhat** to sales manager in San Francisco, and **Michelle Swindle** to sales representative in Atlanta.

HIT 'NOTRE-DAME' TAKES TO ROAD

(Continued from page 8)

as a single in France, where it was No. 1 for 30 weeks. The follow-up single, "Les Temps Des Cathedrals" (Time Of The Cathedrals) went top 10 and sold 410,000 units, says Sony.



LAVOIE

Plamondon, who wrote the hit musical "Starmania" in 1977, which is reported to have sold 5 million tickets, wrote the "Notre-Dame" musical in 1994. For the project be called in French-Italian singer/songwriter Cocciante, an established star in France and Italy.

"The single 'Belle' and the two versions of the album 'Notre-Dame De Paris' sold remarkably well around Christmas time," says Dominique Leclerc, head of the French pop section at the Virgin Megastore in the northern city of Rennes. "It was also very strong as a Mother's Day present. I even got it for my own mother. I believe 'Belle' owes its success to the beauty of the song and its melody, which is easy to sing along to. Besides, the success of the show in Paris really boosted sales."

Philippe Raimbaud, PD of independent AC broadcaster Alouette FM in Les Herbiers, western France, adds, "With 'Belle,' Cocciante is proving once again that he is a fantastic composer. It took me only one listen to realize the song was going to be a gigantic success. Yet I took some time before entering the track on my playlist, as the song did not fit the format. But some titles are really crossover, and 'Belle' is one of them. 'Belle' is also a reminder that Cocciante and Plamondon have a great talent is discovering new artists."

'A MODERN EPIC'

"A work of this type requires the input of two writers," Cocciante says. "We decided to work on the musical not in a classical operatic style, but to place it in a popular musical style."

Plamondon says casting is now taking place for the English stage version, which will open first in London and then in the U.S. Plamondon says that while other film and stage versions of Hugo's "Beauty And The Beast" love story have changed the ending, he decided to stick with the tragic climax in which Esmeralda is sent to the gallows and Quasimodo demands her body so that he can die with her and thus be together with her eternally.

COCCIANTE

"I have turned it into a modern epic by stressing the character's youth," says Plamondon, who turned to Victor Bosch of Loulling Production and Charles Talar to produce the show.

"The day after I heard the songs I booked [Paris'] Palais des Congrès," says Talar, whose Pomme Music also published the songs.

There were 570,000 tickets sold for the first Paris run of 126 shows, which opened in September 1998; advance ticket sales for the show's tour of France next fall have reached 160,000.

Bookings for the Canadian shows in Montreal, Toronto, Ottawa, and Quebec reached a sell-out level of 250,000 tickets. Advance bookings for a new Paris run starting in February have reached 650,000.

The success of "Notre-Dame De Paris" has also played a key role in the careers of its performers. Garou, who played blues and soul touring Canada, made his first recordings for the studio and live album. Fiori has become a teen idol in France. The debut album by Segara, "Coeur De Verre" (Heart Of Glass), released on Orlando/EastWest, has sold 450,000 copies since she appeared in the show, according to the label. Segara remains unconfirmed for the French tour of "Notre-Dame De Paris" next fall.

Lavoie's profile has also been revived by the show. "My solo singing career had slowed down, and I was writing movie scores when I met [Plamondon]," says Lavoie. "When I heard the music I thought it was great, but I didn't anticipate the great success it would have on the radio."

Rhino Opens Limited-Edition Imprint Exclusively On Web

BY CHRIS MORRIS

LOS ANGELES—Rhino Records is inaugurating a new Web-based imprint, Rhino Handmade, which will release limited-edition CD versions of albums from Rhino's own catalog and select material from the Warner, Elektra, and Atlantic vaults.

Rhino Handmade's CD titles—which will be individually numbered, in editions as small as 1,000 units and as large as 10,000—will be exclusively available for purchase through the label's Web site (www.rhinohandmade.com).

A new title will be made available every two weeks. On release date, details of the new title, including streaming audio files, will be put up on the site. Orders will be taken on a first-come, first-served basis, and finished CDs will be mailed to consumers.

Dave Baker, "assistant curator" and founder of Rhino Handmade, says, "It's in essence an opportunity to get things out to collectors and fans—great music or interesting music or old music that would have no other conduit to them."

Baker admits that the label is catering to specialized tastes.

"These are things that probably not everybody will want, nor will we try to convince everybody to get."

The imprint's titles will be priced about $2 above a regular full-line Rhino set.

"The price is a little bit higher," says Baker, "but it's less than it'd be if it were an import, and the collectors will be pleased."

Rhino Handmade will release both straight-ahead album reissues and unique compilations, according to Baker.

The label kicks off Aug. 2 with "The Fischer King," a two-CD compilation of three albums cut for Rhino in the late '70s and early '80s by Larry "Wild Man" Fischer, the eccentric L.A. street singer and Frank Zappa discovery who cut the label's first single, "Go To Rhino Records," in 1978.

The set, limited to 1,000 copies, will include 35-40 minutes of unissued material and extensive notes culled from an interview with Fischer.

Future packages will include a two-CD set of Devo's uncollected Warner Bros. singles and rarities (which will coincide with a Devo career retrospective on Rhino proper) and "Dinosaur Tracks," a previously unreleased 1982 studio album by the San Francisco funk/rock band Tower Of Power.

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HMV Tackles 2 New N.Y. Sites; BMG Reorganizes In The West

RETAIL TRACK by Ed Christman

A SPACE IN TIME: Nine years ago, HMV opened its first two superstores in the U.S. on the same day—Nov. 16. **Peter Luckhurst**, president of the North American division of HMV, was a VP with the company then, and he remembers the task wasn't exactly easy.

For a while, it looked as though HMV was going to have to duplicate that feat, opening two stores at the same time in one city this fall. On Nov. 16, HMV was shooting to open two New York stores: a 20,000-square-foot, two-level outlet on 42nd Street between Seventh and Eighth avenues and a 15,000-square-foot, two-level outlet on 125th Street in Harlem. Construction on both looked as though it would be completed in early November, but—in Luckhurst's words—thanks to the unions, HMV won't have to worry about coordinating the logistics of opening two stores simultaneously. The store on Forty-deuce looks like it will be ready in early November, but the Harlem store won't be ready until a few weeks later.

Both outlets will feature HMV's new design, which is an evolution of the look the chain unveiled for its Fifth Avenue and 34th Street store. "It will have more listening posts and even segregated listening lounges," says Luckhurst. "We will also put in Internet kiosks" with connections to HMV's online store. He says he is not yet sure how many kiosks will be in the stores.

As for selection, the "Times Square [42nd Street] outlet will be geared to tourists," but he points out that the area offers a good cross section of people for the store to cater to. There is a large residential community west of Eighth Avenue in a neighborhood known by the politically correct as Clinton but more commonly known as Hell's Kitchen. Also, the store will be in the path of commuters who walk cross-town to reach the Port Authority for buses to New Jersey and upstate New York.

Moreover, the HMV store won't be alone on 42nd Street, as it is part of a development that will include on office building, a hotel, a theater, and other stores. "Our hope is that as time moves on and the development is completed, it will siphon traffic off from Times Square," says Luckhurst.

Uptown, in Harlem, HMV is part of a retail development that

(Continued on page 78)

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Freeman's Dinah Tribute Bodes Well For Oglio's New Jazz Imprint

DECLARATIONS OF INDEPENDENTS™

by Chris Morris

MUSETTE'S JAZZ MUSINGS: Redondo Beach, Calif.-based Oglio Records—best known for its reissue compilations and for such novelty packages as its "Sex-O-Rama" releases and its recent "Star Wars" instrumental album—has taken a left turn into the jazz market with the initiation of a new imprint, Musette Records.

Musette is the not entirely surprising brainchild of Oglio director of sales and marketing **Mark Heyert,** whom Declarations of Independents knows as a card-carrying record addict—we've spotted him cradling armfuls of vinyl at L.A. retailer Rhino Records' regular parking lot blowouts—and a knowledgeable closet jazzbo. Heyert has gently prodded Oglio president **Carl Caprioglio** into dipping a toe into the jazz waters, and Musette (named after Heyert's wife) recently issued its first three titles.

Of this diverse trio, the set with the brightest commercial possibilities is **Yvette Freeman's** "A Tribute To Dinah Washington." Freeman is probably best-known to readers as an actress—she plays nurse Haleh Adams on the top-rated NBC drama "E.R." However, Freeman has been interpreting the music of the late jazz/blues star since 1995, when she created the theatrical homage "Dinah Was." After the show debuted in New York in 1998, Freeman won an Obie Award—off-Broadway critics' highest honor—as best female performer in a musical. "Tribute" includes a dozen renditions of songs associated with the late singer, ranging from richly performed ballads to such typically salty blues as "Short John" and "Salty Pappa." This one's a delight.

FREEMAN

Musette's other debut offerings are "Deja Vuk," a wonderful solo piano recital by San Francisco keyboardist **Larry Vuckovich** (co-produced by Heyert and **Kerry Shapiro**), and "III," a very swinging yet lyrical combo date by pianist **Tom Pierson** recorded in Japan, where Pierson has resided since 1991.

These three solid releases harbinger well for Oglio's entry into a new genre.

UPDATING DOWD: **Johnny Dowd,** our main man from Ithaca, N.Y., has been signed to Port Washington, N.Y.-based Koch Records, which will release his second album, "Pictures From Life's Other Side," on Aug. 17. The album was issued earlier this year by Munich Records in Germany.

Dowd, you may recall, was the creator of our favorite album of 1997, "Wrong Side Of Memphis," which he recorded and released himself (Declarations of Independents, Billboard, Oct. 18, 1997). This unique, disquieting work was later rereleased by Checkered Past Records in Chicago (Declarations of Independents, Billboard, Jan. 1, 1998).

Unlike "Wrong Side," which was essentially a solo work, "Pictures From Life's Other Side"—which takes its title from a **Hank Williams** song that receives an unnerving cover by Dowd—was recorded with a full band. Nonetheless, the music on the new set is as disturbing and unique as that on Dowd's bow; we defy anyone to listen to such songs as "No Woman's Flesh But Hers" or "Hope You Don't Mind" without a shudder. Dowd remains the high priest of New American Gothic.

SOULED OUT: We've heard of tribute albums, but how about a tribute *record label*?

On June 15, Tumult Records in San Francisco released a pair of two-CD sets devoted to the four 1988-92 albums recorded by the Chicago band **Souled American. Andee Connors** (a member of the San Francisco group **A Minor Forest,** which records for Thrill Jockey Records in Chicago) founded Tumult for the express purpose of rereleasing Souled American's music.

Souled American—led by **Chris Grigoroff** and **Joe Adducci**—made spare, acoustic-based, country-inflected music that effectively prophesied the alt.country genre that developed in the middle to late '90s. However, the group's recordings have been unavailable since the early '90s, when the U.S. arm of its label, Rough Trade Records, went out of business. Last year, Checkered Past reissued the band's 1994 album "Frozen," and Catamount, an imprint founded by Checkered Past's **Eric Babcock,** will soon reissue its 1997 set "Notes Campfire."

The austerely packaged Tumult collections mate "Fe" (1988) and "Flubber" (1989) on one set. On the other set are "Around The Horn" (1990) and the covers album "Sonny" (1992). The latter is an enhanced CD that includes a video of the song "In The Mud." These albums are essential listening; in retrospect, Souled American is one of those unsung, forward-looking American bands that deserves a deeper look. A new album is expected from the band in the not-too-distant future.

FLAG WAVING: It's not surprising that "In Your Ear," the new album by **the Tearaways,** reminds one immediately of such pop precursors as **the Raspberries** and **Cheap Trick.** After all, the Santa Barbara, Calif.-based band backed Raspberries **Scott McCarl** and **Wally Bryson** at a 1998 reunion gig in L.A., while Cheap Trick producer **Tom Werman** handled production chores on the Tearaways' 1993 debut.

"In Your Ear," released by Pinch Hit Records in Torrance, Calif., pulls together a plethora of pop and power-pop influences, from the bedrock of **the Beatles** (a favorite of bassist and co-writer **Fin Seth**) to L.A.'s punk-era popsters **the Plimsouls** (a favorite of lead vocalist **Greg Braillier**). But the Tearaways meld these strains into a sound of their own; the album boasts a strong selection of original tunes, from the punchy tribute to a billboard queen, "Angelyne," to terrific ballads like "Graveyard Garden" and "Save Me."

According to Braillier, he and Seth have been pursuing a pop path since the late '80s, when they were students at the University of California at Santa Barbara.

"We've always sort of been on the fringe," Braillier says. "When we formed our group, we were never doing what was popular—we were doing what we really liked."

THE TEARAWAYS

However, tastes appear to be catching up with the Tearaways' style, as L.A. festivals like Poptopia and International Pop Overthrow have turned new audiences on to the classic pop sound. (In 1997, Rhino included a Tearaways track on one of its "Poptopia" anthologies.) "I was out of the loop," Braillier says. "I didn't know about the pop festivals until we started getting invited to play at them."

Now, Braillier says, the crowds at their shows are "a pretty wide" age range. Pop shows, he says, attract crowds that are "a bit more mature."

The Tearaways—who also include guitarist **Dave Hekhouse,** keyboardist **Perry Benanti,** and drummer **Jesse Benanti**—celebrated the release of "In Your Ear" with a June 11 show at the Joint in L.A. They were also due to perform a pair of dates June 17 at Legends and the Bikini Lounge in Las Vegas.

RETAIL TRACK

(Continued from page 76)

will include a Disney outlet, Old Navy, and other stores, says Luckhurst.

"Harlem is the spiritual home of black music in America, and for us to be a part of it is exciting," he says. "We will have a really good selection up there of new black music, as well as traditional jazz and blues." But he says the store also will have a good rock selection and a classical section. And like the other stores, it will have listening stations, Internet kiosks, and an in-store performance space.

With the addition of these stores, HMV will number 16 units in the U.S. The first two units, meanwhile—how can I put this kindly?—haven't aged well. But not to worry. Luckhurst says that the 86th Street store will be "refitted this summer to bring it up to our normal standards." HMV will also refurbish the 72nd Street store, but it sounds like that won't happen until after Christmas. "Two stores and one retro-fit is quite an investment for HMV to make in Manhattan in one year," says Luckhurst.

WHO'S ON FIRST: BMG Distribution is reshuffling the deck. According to sources, the company has taken the Denver market out of the Dallas branch's portfolio and assigned it to the Los Angeles branch. But the latter branch is losing the San Francisco sales office, which has been reassigned to the Seattle branch.

As part of the moves, the San Francisco sales manager, **Charlie Clendenin**, now reports to the Seattle branch manager, **Charlie Brown**.

Also, **Daryl Booth**, the Dallas branch manager, has left the company, and he has been replaced by **Tracy Donihoo**, the Dallas sales manager, who retains those responsibilities as well. The company has also eliminated the sales manager position in the Chicago branch, giving those responsibilities to Chicago branch manager **Mark Van Gorp. Chris Balla**, who held that position, has been appointed to be the sales representative to Target.

Sources say that the company has also let go a few sales representatives around the country. BMG Distribution executives were traveling and couldn't be reached for comment.

Galbraith At J&R. Eight-string guitarist and Delos International recording artist Paul Galbraith performed and signed autographs at the J&R Music World store in New York. Pictured, from left, are Galbraith; Doug Diaz, head buyer of music and video software for J&R; and John Wagner, classical music manager for J&R.

BUYING TRENDS

(Continued from page 74)

the population.

Another genre that indexed high was oldies. Of all consumers, only 3% said they bought this music. But 6% of Muze users said they purchased it. Lane suspects that is because males 45-54, who tend to prefer the older music, are significant users of Muze in relation to their overall numbers.

Consumers were also asked about their favorite artists. Further evidence of the young-demographic mix of Muze users is the fact that their No. 1 act was **Metallica**. Among all consumers, **the Beatles** ranked No. 1, and Metallica came out No. 6. And at No. 5 among the favorite artists of Muze users was rapper **Master P**, who ranked No. 13 among all consumers.

Muze, co-founded in 1990 by **Trev Huxley** and **Paul Zullo**, has about 4,000 kiosks in retail locations. Huxley says the New York-based company's fastest-growing area is the Internet. It provides data to E-commerce companies and portals like Yahoo!. He says that Muze has no intention of competing with its accounts by selling music online and that it is not going into the business of marketing CD-manufacturing kiosks for stores.

"We'll probably work in conjunction with those people," says Huxley. "More than ever, you'll need a good catalog."

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Billboard. JUNE 26, 1999

Top Pop. Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		No. 1		
1	1	JIMMY BUFFETT ▲ MCA [illegible]33* (6.98/11.98)	SONGS YOU KNOW BY HEART (4 weeks at No. 1)	434
2	—	MATCHBOX 20 ▲[4] LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	1
3	2	METALLICA ◆[11] ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	409
4	3	BOB MARLEY AND THE WAILERS ◆[10] TUFF GONG 846210/IDJMG (10.98/17.98)	LEGEND	521
5	11	DEF LEPPARD ▲ MERCURY 5287[illegible]/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	138
6	9	DAVE MATTHEWS BAND ▲[4] RCA 66904 (10.98/16.98)	CRASH	163
7	6	GUNS N' ROSES ◆[15] GEFFEN 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	419
8	4	SHANIA TWAIN ◆[11] MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	224
9	5	TIM MCGRAW ▲[3] CURB 77886 (10.98/16.98)	EVERYWHERE	106
10	7	BOB SEGER & THE SILVER BULLET BAND ▲[4] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	242
11	10	SUBLIME ▲[3] GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	148
12	8	TOM PETTY AND THE HEARTBREAKERS ▲[7] MCA 10813 (10.98/17.98)	GREATEST HITS	272
13	13	PINK FLOYD ◆[15] CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1160
14	14	BARRY WHITE ● MERCURY 522459/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	9
15	21	DAVE MATTHEWS BAND ▲[5] RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	190
16	12	THE OFFSPRING ▲[5] EPITAPH 86432* (10.98/14.98) HS	SMASH	131
17	15	METALLICA ▲[5] ELEKTRA [illegible]/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	479
18	18	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	315
19	17	BEASTIE BOYS ▲[8] DEF JAM 527351/IDJMG (10.98/16.98)	LICENSED TO ILL	402
20	16	THIRD EYE BLIND ▲ ELEKTRA [illegible]/EEG (11.98/17.98) HS	THIRD EYE BLIND	114
21	43	SOUNDTRACK HOLLYWOOD 62112 (10.98/16.98)	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	6
22	20	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	118
23	23	PINK FLOYD ◆[23] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	531
24	30	BARRY WHITE ▲ CASABLANCA [illegible]/IDJMG (5.98/11.98)	GREATEST HITS VOLUME 1	17
25	24	CREEDENCE CLEARWATER REVIVAL ▲[4] FANTASY 2* ([illegible]/7.98)	CHRONICLE VOL. 1	304
26	19	SAVAGE GARDEN ▲[5] COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	113
27	25	JAMES TAYLOR ◆[11] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	450
28	22	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	53
29	27	VAN MORRISON ▲[3] POLYDOR 841[illegible]/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	431
30	26	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	81
31	28	AC/DC ◆[16] EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	265
32	29	CELINE DION ◆[10] 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	170
33	32	SARAH MCLACHLAN ▲[3] NETTWERK 187[illegible]*/ARISTA (11.98/17.98) HS	FUMBLING TOWARDS ECSTASY	238
34	33	METALLICA ▲[5] ELEKTRA [illegible]/EEG (11.98/17.98)	MASTER OF PUPPETS	444
35	31	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	137
36	47	JOURNEY ◆[10] COLUMBIA 44493 (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	471
37	37	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (10.98/16.98) HS	40 OZ. TO FREEDOM	108
38	36	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	14
39	50	RAGE AGAINST THE MACHINE ▲[2] EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	189
40	35	METALLICA ▲[4] MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	420
41	48	ALAN JACKSON ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	182
42	45	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	37
43	46	EAGLES ▲[7] GEFFEN [illegible]/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	224
44	41	GARTH BROOKS ◆[10] CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	188
45	38	AC/DC ▲[2] EASTWEST 92215/EEG (11.98/17.98)	LIVE	81
46	—	SOUNDTRACK ▲[8] POLYDOR 82[illegible]/UNIVERSAL (10.98/17.98)	GREASE	314
47	34	FLEETWOOD MAC ▲[8] WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	353
48	44	AEROSMITH ▲[9] COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	314
49	40	FUGEES ▲[6] RUFFHOUSE 67147*/COLUMBIA (7.98 EQ/11.98)	THE SCORE	68
50	42	AEROSMITH ▲[4] GEFFEN [illegible]/INTERSCOPE (12.98/17.98)	BIG ONES	141

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

Indies Converge At Atlanta Confab

ATLANTA—The Assn. for Independent Music (AFIM) held its annual convention May 19-23 at the Marriott Marquis Hotel in Atlanta. About 700 label, distribution, and retail executives attended the affair, whose theme was "An Independent World." There were performances nightly at the Indie Lounge and at the Indie Awards show on the last night of the event. Next year's convention is slated for May 3-7 in Cleveland.

1999 Independent Music Hall of Fame Fame honoree Chris Bleckwell, founder of Island Records, receives congratulations following the awards show. Shown, from left, are Blackwell; Don Rose, president of Rykodisc; Jim Cuomo, GM of Ryko Distribution Partners; Donna D'Cruz, founder of AMI/Rasa; and Tom Silverman, CEO of Tommy Boy Music.

Triple X recording group the Streetwalkin Cheetahs perform at the India Lounge sponsored by Navarre. Shown, from left, era bend members Art Jackson and Frank Meyer.

M.S. Distributing staff joins American Indian rock group Indigenous at the Indie Lounge. Shown in the back row, from left, are Clay Pasterneck, sales manager and purchasing staffer for M.S. Midwest; Rick Chrzan, VP/GM of M.S.; band members Horse and Wandbi; John Salstone, co-owner of M.S.; bend members Mato and Pte; and Bob Kozlik, sales representative for M.S. Southeast. Shown in the front row, from left, are Lori Williams, VP of sales at Pachyderm Records, and Steve Glos, national marketing manager for M.S.

Odetta performs at the Indie Awards show.

Don Rose, president of Rykodisc, accepts tha Indie Award for Alternative Rock for Bob Mould's 1998 release "The Last Dog And Pony Show" from co-host Amy Rey of Indigo Girls.

Breakout Music recording artist Stanley Baird performs at the India Lounge sponsored by MDI Distribution.

Phil Casse, left, promotions director of Arabesque Records, accepts the Indie Award for Mainstream Jazz for Deve Dougles' 1998 release "Magic Triengle" from co-host Duncan Browne, senior VP of Newbury Comics.

Diena Fox and Peter Wilson of Culburnie Records ere shown at the convention trade show with the gold record Tommy Boy Music CEO Tom Silverman presented them during his keynote address to encourage indie labels to "menifest success."

Atlanta International Records artist Dottie Peoples sets the tone for an inspirational convention.

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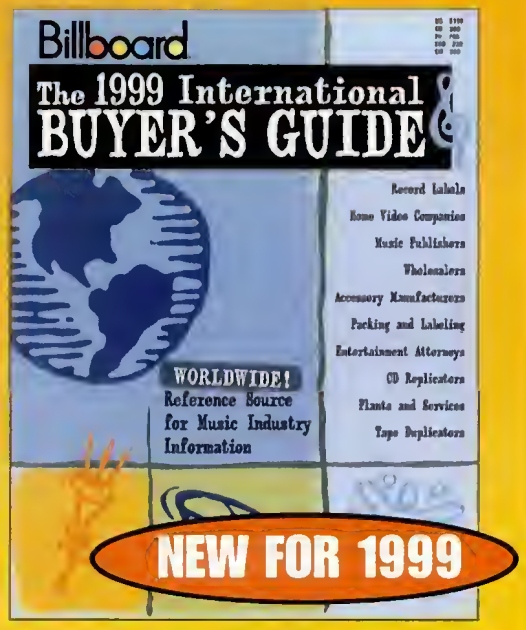

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TalkSpot's Troubles Illustrate The Hidden Hazards Of Webcasting

SITES+ SOUNDS

BY BRETT ATWOOD

WEBCASTING WOES: The self-proclaimed "leader in Internet broadcasting," WorldStream, closed down the majority of its TalkSpot operations June 13. Programming from the Bellevue, Wash.-based company, which was formed by Sierra Online founders **Ken and Roberta Williams**, failed to ignite much interest from investors and consumers. As a result, about two-thirds of the staff was let go, and the company will now refocus on business-to-business Webcasting.

TalkSpot offered original Internet audio programming that was accompanied by synchronized multimedia, including photos of the hosts and graphics related to the topic of discussion. Listeners were encouraged to chat with hosts and other participants via a text chat room that accompanied each Webcast. The service offered a fascinating glimpse at the likely future direction of interactive radio. So why did TalkSpot fail?

The dirty secret of Webcasting is that the business model for the emerging medium is still painfully fragile

The dirty secret of Webcasting is that the business model for the emerging medium is still painfully fragile. In some Webcast businesses, it is lacking entirely. TalkSpot's demise may be an early warning sign that all is not rosy among the current crop of pioneer Webcasters.

While streaming technology can be used effectively for select promotion events and for small-scale Webcasting purposes, use of Webcasting becomes cost-prohibitive as popularity increases.

In the current unicast environment, a typical Webcast consists of several one-to-one programming feeds. Expensive bandwidth and computer server costs prevent most Webcasters from reaching a wide audience of simultaneous listeners.

It's not uncommon for Webcast listeners to reach the Internet equivalent of a "busy signal" when they attempt to connect to a popular Webcast feed. For example, a Webcast of a highly anticipated Victoria's Secret fashion show earlier this spring resulted in many frustrated computer users. Despite the anticipation of a large audience, the programmers were unable to offer enough programming feeds to accommodate demand for the sexy show.

In the other extreme, many Webcast programs draw painfully few listeners. In some cases, the size of a Webcast audience can be counted on a single hand. Just as with traditional broadcasters, commercial Webcasters that aim to reach monster-sized audiences need a strong marketing and branding campaign—not just killer content—to stand out from the competition.

Deep-pocketed advertisers, for the most part, are still slow to support Webcast programming. While advertisers are drawn to any media that reaches a well-defined demographic, media buyers are less likely to embrace an audience size in the hundreds, as opposed to an audience size measured in thousands and millions.

Still, there are some encouraging signs that mainstream advertisers are beginning to support this media. Broadcast.com, Spinner.com, Rolling Stone Radio, and NetRadio are among the Webcast services and companies already receiving some support from large advertisers.

The real breakthrough in Webcasting is likely to come when the current unicast Webcast model is surpassed by a more efficient form of Webcasting, known as multicasting. Like broadcasting, Internet multicasting allows programmers to reach a large audience with a single programming feed. A key barrier to the successful deployment of multicasting is that the technology is not yet fully supported by the majority of Internet service providers (ISPs). Broadcast.com and DirecPC are among the companies already offering experimental multicast programming—despite the fact that few Web users are able to tune in.

Recent moves into the Webcast space by major portals and ISP companies, such as America Online and Yahoo!, will likely provide the muscle needed to bring multicasting into the mainstream.

In the meantime, some less expensive forms of Webcasting (such as MP3-based SHOUTcast) are beginning to rival leading Webcast technologies from RealNetworks and Microsoft.

It may take a few years, but a leaner, meaner form of Webcast technology will ultimately emerge to truly rival the traditional broadcast industry. The short-term challenge for existing Webcasters will be to survive and thrive using innovative new business models until the price of wide-reaching Webcasting becomes more practical.

RANDOM BITS: Music industry veteran **Ted Cohen**'s company Consulting Adults has been acquired by Digital Music Network's DMN Consulting. The company also publishes the Internet music news service Webnoize . . . Digital download service company Amplified.com has received $4.5 million in financing from media/technology venture-capital fund Constellation Ventures and private equity firm Psilos Group. Amplified, which offers custom-CD compilations and download services to retailers, will use the money to expand its staff and services . . . Internet music technology company MusicMatch has released a new version of its MusicMatch Jukebox 4.0 software, which enables computer users to record and play digital music tracks copied from CDs and the Internet. The free software will be bundled with Diamond Rio and Creative NOMAD portable music devices.

Internet set-top device maker WebTV is readying an expanded version of its popular WebTV service that enables users to digitally download music through their TV sets. The company, which is a subsidiary of Microsoft, plans to add a large-capacity hard drive to future versions of its set-top hardware, according to a source. The new feature will enable storage and playback of downloaded music and video content on WebTV, which lets users surf the Web via their TV sets. Pricing and availability for the deluxe WebTV hardware were not available at press time.

Internet music site Tunes.com is aiming to raise $46 million through an initial public offering (IPO), filed June 14 with the Securities and Exchange Commission. Tunes.com operates several music sites, including Tunes.com, RollingStone.com, DownBeatJazz.com, and TheSource.com. The company has an accumulated deficit of $23.1 million, according to the filing, which does not indicate the price or number of shares offered for the IPO. Tunes.com intends to use net proceeds from the IPO to expand its sales and advertising campaigns, including branding and marketing efforts. The Chicago-based company may also use the financing to develop strategic alliances and finance general capital expenditures. The IPO, due by the end of the summer, is underwritten by Salomon Smith Barney, SG Cowen Securities, and US Bancorp Piper Jaffray.

It is not uncommon for Webcast listeners to reach the Internet equivalent of a 'busy signal' when they attempt to connect to a popular Webcast feed

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES

1. smazon.com	9,487
2. cdnow.com	2,348
3. bmgmusicservice.com	2,314
4. columbiahouse.com	2,131
5. musicblvd.com	1,783
6. buy.com	1,410
7. bestbuy.com	726
8. wal-mart.com	666
9. blockbuster.com	412
10. towerrecords.com	285

18-24

1. smazon.com	1,198
2. cdnow.com	523
3. columbiahouse.com	406
4. bmgmusicservice.com	360
5. musicblvd.com	323
6. buy.com	131
7. blockbuster.com	61
8. bestbuy.com	88
8. wal-mart.com	61
10. towerrecords.com	53

25-34

1. smazon.com	2,858
2. bmgmusicservice.com	845
3. columbiahouse.com	699
4. cdnow.com	811
5. musicblvd.com	533
6. buy.com	507
7. bestbuy.com	280
8. wal-mart.com	237
9. blockbuster.com	167
10. towerrecords.com	88

35-49

1. amazon.com	3,508
2. bmgmusicservice.com	820
3. columbiahouse.com	790
4. cdnow.com	727
5. musicblvd.com	615
6. buy.com	555
7. bestbuy.com	270
8. wal-mart.com	253
9. towerrecords.com	93
10. blockbuster.com	86

Source: Media Metrix, April 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample

Billboard. JUNE 26, 1999

Top Internet Album Sales

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	**MILLENNIUM** (NO. 1 — 3 weeks at No. 1) JIVE 41672	BACKSTREET BOYS
2	2	5	**RICKY MARTIN ▲³** C2 69891*/COLUMBIA	RICKY MARTIN
3	NEW▶		**EUPHORIA** MERCURY 546212/DJMG	DEF LEPPARD
4	3	2	**ENEMA OF THE STATE** MCA 11950	BLINK 182
5	NEW▶		**WHEN I LOOK IN YOUR EYES** GRP/VERVE 304VG	DIANA KRALL
6	NEW▶		**CALIFORNICATION** WARNER BROS 47386*	RED HOT CHILI PEPPERS
7	4	6	**STAR WARS EPISODE I: THE PHANTOM MENACE ▲** SONY CLASSICAL 61816	SOUNDTRACK
8	5	4	**BEACH HOUSE ON THE MOON** MARGARITAVILLE 524660/DJMG	JIMMY BUFFETT
9	10	2	**ON THE 6** WORK 69351/EPIC	JENNIFER LOPEZ
10	NEW▶		**TERROR TWILIGHT** MATADOR 208*	PAVEMENT

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles. © 1999 Billboard/BPI Communications and SoundScan, Inc.

Indie Retailers Get 'Diversify Or Die' Message At Confab

BY EARL PAIGE

LAS VEGAS—Video retailers and vendors gathered in Las Vegas a month before the Video Software Dealers Assn. (VSDA) Convention in Los Angeles. This first meeting of Independent's '99 was simultaneously an anti-VSDA protest and a preview of the L.A. show. Either way, it was not a pretty picture.

The rental business won't save the small retailer from the onslaught of the big chains and their buying advantages. That message came through clearly here at the closely watched, if modestly attended, June 9-10 event at the Rio Hotel.

Indeed, from keynoter Robert Webb to comments of the smallest retailers, the motto of the show might well have been "diversify or die" instead of the Indy '99's combative "the revolution has begun." Webb, founder of the Independent Video Retailers Group, stunned and amused the 250 attendees at the opening session by noting he has opened a pizza restaurant to balance his lost earnings from five video stores.

A real mom-and-pop couple, Mark and Lori Custer, owners of Total Entertainment Center in Howard Lake, Minn., said that video is only 25% of their sales and that they will consider music as the next diversification. "If it weren't for our sun tanning, we wouldn't be in business," said Mark.

INDEPENDENT'S 99
Trade Show & Conference
A revolutionary event

Part of the 39-unit TEC chain founded by Ted Engen's Video Buyer's Group, the Custers said they are aware of the CD's role as an added revenue source. Mark said, "Ted is organizing a music convention for TEC."

Indeed, the mood of small retailers is such that they aren't even interested in trade shows. "We surveyed 1,600 independents, and 75% said they weren't going to the Video Software Dealers Assn.'s convention," said Indy '99 director Mike Ewing. "Because they aren't getting the independents anyway," his show isn't competitive, he contended. VSDA convenes July 8-10.

"Our company produces trade shows; that's our only business. We are not an association," said Ewing. Nevertheless, Ewing didn't miss the opportunity to tweak the VSDA for the absence of its biggest exhibitor. "This is the only chance for independents to see Disney, which we understand is not participating in VSDA."

> *'If it weren't for our sun tanning, we wouldn't be in business'*
> **– MARK CUSTER –**

Disney, Fox, and last-minute signup Warner led the roster of Indy '99's 125 exhibitors.

Webb, who led a rebellion of independents during the VSDA's 1998 show, was more openly critical. The association "must reinvent itself," he said, perhaps along the lines of the American Booksellers Assn. (ABA). The ABA has decided to emphasize its independents even though they make up just 16% of membership support. "The Borders and the Barnes & Nobles all pulled out," Webb noted.

The VSDA is frittering away resources as well, in his view. The association didn't need to spend "$200,000 on a [Mars & Co.] copy-depth study" when independents already knew "there are too many obstacles for us" in the studios' copy depth revenue-sharing plans, Webb said. "Every time I sit down with a studio, it takes me 30 minutes just to get caught up with all the changes in the buying program."

Nevertheless, Webb, a candidate for the VSDA board, strongly supported the VSDA when industry veteran John Farr led off audience questions by asking why an independent would join the association. "We can't change VSDA from without," he said. "We must belong."

Reflecting the mood of many of the 250 retailers attending Indy '99, one member of the audience suggested that the VSDA board is dominated by "an ol' boy clique of big chains." But VSDA candidate Richard Woodruff, a Stamford, Conn., dealer, countered that if three independents win board seats this year and the four opening next year, "we could have seven of 19" directors.

"If you're still around," volunteered Webb, in the downbeat mood that often permeated the gathering.

Observers noted the irony of Indy '99: A keynoter has just gone into the pizza business to salvage a video store chain, and Ray Hanania, host of a session called "Fighting Back," acknowledged he has sold his three Chicago stores and is now a consultant.

But Hanania also said he is returning with a new store this fall "because I love this business. Why are we running? We're sheep," he charged. "Wendy's builds right across the street from Burger King and McDonald's. Why? Because it's traffic."

Nevertheless, it may be too late, suggested California operator John Mechant, who debated Hanania in the session. "I am the only independent left in Sacramento [Calif.]," said Merchant, who is up against 39 Blockbuster and 17 Hollywood Video stores.

Little Will Glitter At Content-Heavy VSDA Show; 'Titanic' Finally Hitting DVD Waters Aug. 31

PICTURE THIS

by Seth Goldstein

TAIL WAGS DOG: How ironic. The Video Software Dealers Assn. (VSDA) Convention is happening July 8-10 in Los Angeles—without, as far as we can tell, a single Hollywood entertainment event on the schedule. A month before the show, not a party, not a screening, and not a celebrity has been announced. Details about a joint studio event (Picture This, Billboard, May 1) remain unknown, except to the organizers, and they're not talking. Dubuque in February would be more fun.

Which may be exactly what co-organizers VSDA and Advanstar Communications have in mind. In their view, the video business is too precarious these days for the hoopla of past VSDA conventions. It's much wiser to pattern things after the East Coast Video Show (ECVS), a VSDA/Advanstar fixture in Atlantic City that uses nuts and bolts in place of bread and circuses.

ECVS has become the tail that wags the VSDA dog. Diversions are gone; this year, business reigns. "You can leave here having learned something," says a VSDA/Advanstar source. Indeed. About the only news releases that have crossed our desk promote sessions on copy depth, the Internet, customer retention, and Y2K preparation. Ninety minutes will be devoted to "Planning Potential Purchasing Programs," moderated by consultant **Gene Silverman**. The convention runs three days, instead of the traditional four. But, in fact, there is a fourth "pre-show" day, July 7, devoted to demystifying online technology.

Weaning retailers from the entertainment they've come to take for granted at VSDA will be difficult, however. Veteran attendees appreciate the educational opportunities, but they want some organized fun. In 1996, when VSDA last met in L.A., the studios opened their back lots for parties, including a night of free rides at the Universal theme park. In 1999, retailers won't even have the closing-night awards ceremony, which last year had comic **Martin Mull** as MC. Instead, the winners of various VSDA categories will be revealed in one of the business sessions.

The classroom atmosphere probably will hurt turnout, although VSDA/Advanstar expects the new, low fee structure—$69 for exhibits only, $125 for members, $175 for non-members who want the works—will convince fence-sitters to attend. Those who do can watch VSDA and Advanstar make an omelette of broken eggs, according to some observers. With the industry in the doldrums and indie stores dying like flies, Hollywood isn't in the mood to entertain. So show organizers have little else to do except educate.

But there's more afoot. All the elements that have made the ECVS successful are now the framework of the VSDA show: lots of panels, a strong emphasis on adult titles, and limited studio participation. The VSDA exhibits, in fact, are referred to as "The West Coast Video Show," with a logo duplicating the ECVS typefaces and design.

None of this should come as a surprise. The same management team runs both events, as well as the Grand Slam Video Show in Biloxi, Miss., newly raised to VSDA/Advanstar regional status.

AFLOAT: Paramount Home Video's DVD version of "Titanic" sets sail Aug. 31, a year after the double cassette landed in stores. Meanwhile, the studio plans to release the VHS "Titanic Collector's Edition" Oct. 5.

At $29.99 suggested list, the disc—in addition to dominating the sales charts—is likely to trigger a mini-avalanche of DVD player demand. It has already been factored into estimates as high as 4 million units this year. But the three-hour-and-15-minute "Titanic" has required the studio to choose between a single disc with little else except the movie and two discs with enough room to hold interviews, outtakes, and the like.

Paramount opted for a dual-layer single in widescreen and Dolby 5.1 sound. One video chain executive we contacted approves the decision. "A second disc means the viewer has to get up and change one for the other," he says. "That's work."

The same problem affected tape sales, although Paramount still managed to move between 20 million and 25 million copies. Actually, coach potatoes will never have it easy with long movies, even after replicators master the art of DVD-18 manufacture, i.e., recording double layers on both sides of a disc: It still must be flipped.

The studio is supporting DVD and VHS this fall with a national TV and print advertising campaign that culminstes during the holiday season. Magazines include "People," "TV Guide Weekly," and "Woman's Day." In case you've forgotten, "Titanic" has grossed $1.8 billion worldwide.

Hollywood Will Be Target Of DVD Promoting U.K. Movie Business

LONDON—While Hollywood has kept up a steady flow of DVDs into Britain, the format is set to make a unique return trip fronted by Prime Minister Tony Blair.

Blair is to introduce a promotional DVD called "Britain—The Big Picture," aimed at marketing the U.K. movie business to senior executives in Hollywood. Produced by the Foreign and Commonweath Office with government and commercial support, the DVD will be launched in the fall through the British Film Office in Los Angeles.

It contains interviews with several famous industry figures, including "Star Wars" director George Lucas; Anthony Minghella, writer/director of the Oscar-winning "The English Patient"; Rick McCallum, producer of "Star Wars: Episode 1—The Phantom Menace"; Jon Landau, producer of "Titanic"; and Kathleen Kennedy and Frank Marshall, producers of "Indiana Jones And The Temple Of Doom."

The DVD presents an interactive guide to Britain's studios, animators, visual effects industry, post-production houses, crew, and talent.

In it, Lucas says, "I've shot here in London because I think the talent base is enormous—great acting talent, great crews, and a lot of ability to do large-scale productions."

SAM ANDREWS

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◄ No. 1 ►					
1	4	67	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
2	NEW ▶		BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
3	1	8	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
4	2	6	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.98
5	3	5	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1999	G	22.98
5	5	22	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	19.99
7	2	5	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
5	11	3	HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1999	R	19.98
5	5	5	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
10	NEW ▶		ALIEN RESURRECTION	FoxVideo 0032530	Sigourney Weaver Winona Ryder	1997	R	19.98
16	3	5	MARIAH CAREY: AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	1999	NR	19.95
16	12	2	PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
16	11	5	RADIOHEAD: MEETING PEOPLE IS EASY	Capitol Video 77860	Radiohead	1999	NR	19.99
16	32	3	DEEP IMPACT	Paramount Home Video 330827	Morgan Freeman Robert Duvall	1999	PG-13	14.95
15	18	5	SHANIA TWAIN: LIVE	PolyGram Video 45059935	Shania Twain	1999	NR	19.95
16	RE-ENTRY		ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
16	RE-ENTRY		SCARFACE	Universal Studios Home Video 80047	Al Pacino	1983	R	19.98
16	10	11	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	19.98
16	11	10	FAMILY VALUES TOUR '98 ▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.98
20	11	3	GEORGE MICHAEL: LADIES & GENTLEMEN	Columbia Music Video Sony Music Video 50183	George Michael	1999	NR	19.98
21	15	30	'N THE MIX WITH 'N SYNC ▲[5]	BMG Video 65000	'N Sync	1999	NR	19.95
22	15	2	BASEKETBALL	Universal Studios Home Video 83658	Trey Parker Matt Stone	1999	R	14.95
23	NEW ▶		LETHAL WEAPON 4	Warner Home Video 16075	Mel Gibson Samuel L. Jackson	1998	R	19.98
16	20	2	TAXI DRIVER: COLLECTOR'S EDITION	Columbia TriStar Home Video 03480	Robert De Niro	1976	R	19.98
25	26	2	BATMAN BEYOND: THE MOVIE	Warner Family Entertainment Warner Home Video 17252	Animated	1999	NR	14.95
16	31	2	TELETUBBIES FAVORITE THINGS	PBS Home Video Warner Home Video 83884	The Teletubbies	1999	NR	14.95
27	25	5	THE AVENGERS '65 BOX SET 1	A&E Home Video New Video Group 117249	Patrick Macnee Diana Rigg	1965	NR	29.95
28	11	2	PLAYBOY'S TALES OF EROTIC FANTASIES	Playboy Home Video Universal Music Video Dist. PBV0841	Various Artists	1999	NR	19.98
28	23	10	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1999	G	26.99
20	40	5	THE AVENGERS '65 BOX SET 2	A&E Home Video New Video Group 117250	Patrick Macnee Diana Rigg	1986	NR	19.98
16	NEW ▶		ALIEN COLLECTOR'S FOUR-PACK	FoxVideo 0069230	Sigourney Weaver	1999	R	54.98
32	NEW ▶		OUT OF SIGHT	Universal Studios Home Video 83408	George Clooney Jennifer Lopez	1999	R	19.98
16	18	5	SOUTH PARK 3 PACK: VOLUME 3	Rhino Home Video Warner Home Video 36685	Animated	1999	NR	39.98
38	5	11	THE RUGRATS MOVIE	Nickelodeon Video Paramount Home Video 33399	Animated	1999	G	19.95
38	NEW ▶		THE NEGOTIATOR	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey	1999	R	19.98
16	15	3	ALICE IN WONDERLAND	Hallmark Home Entertainment Family Home Entertainment 91015	Tina Majorino Whoopi Goldberg	1999	NR	19.98
16	NEW ▶		THE MUMMY	Universal Studios Home Video 84497	Boris Karloff	1932	NR	19.98
38	15	18	APHEX TWIN: WINDOWLICKER	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
39	31	2	THE X-FILES: 3-PACK	FoxVideo 0007830	David Duchovny Gillian Anderson	1999	NR	19.98
40	13	15	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications

TriStar Exec To Work The Web

SHELF TALK

by Eileen Fitzpatrick

NEW GIG: Columbia TriStar Home Video's newly promoted executive VP, worldwide, **Paul Culberg** has caught the Internet bug.

As part of his new job, Culberg will be developing Internet strategies for the division and, like the rest of us, has been learning about the workings of the World Wide Web for quite some time.

"I've been heading in this direction for over a year," says Culberg. "As a company we're going to explore all options on the Internet."

Columbia has "one small group of people in place," which manages the division's Internet activities, he says. The division has no specific business plan yet for the Internet. That will be part of Culberg's new responsibilities.

He will also attempt to expand the division's traditional reach in international territories. "My view is that there's an opportunity to grow the existing business with things like revenue-sharing," he says. "We have a great many retailers in the U.S., but there are other parts of the world that are unretailed."

Culberg will be replaced by **Marshall Forster**, who has been upped to senior VP of sales, North America, after serving as senior VP of Columbia TriStar Canada. He will relocate to Columbia's Culver City, Calif., headquarters from the company's Toronto office.

'HOME' FINALE: Its prime-time ratings didn't reach "Seinfeld" numbers, but the last episode of "Home Improvement" will live again on video for its fans.

Buena Vista Home Entertainment will release the finale Sept. 7, priced at $19.99. The series, which ended this season, had an eight-year run on ABC and made tool man **Tim Allen** a star.

The 90-minute program will feature outtakes, bloopers, interviews, and the cast's tearful goodbyes.

(Continued on page 84)

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	5	23	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
2	1	2	ALIEN COLLECTOR'S FOUR-PACK (R) (109.98)	FoxVideo 4110439	Sigourney Weaver
3	3	5	STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 335887	Patrick Stewart Jonathan Frakes
4	8	6	YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
5	4	3	TRUE LIES (R) (29.98)	FoxVideo 21105	Arnold Schwarzenegger Jamie Lee Curtis
6	6	3	WHAT DREAMS MAY COME (R) (34.95)	PolyGram Video 440058275	Robin Williams Cuba Gooding Jr.
7	7	3	ELIZABETH (R) (34.95)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
8	9	8	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
9	2	2	ALIENS: SPECIAL EDITION (R) (29.98)	FoxVideo 4110431	Sigourney Weaver
10	NEW ▶		PSYCHO (R) (34.98)	Universal Studios Home Video 20538	Anne Heche Vince Vaughn
11	11	15	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
12	NEW ▶		GODS AND MONSTERS (NR) (34.98)	Universal Studios Home Video 20584	Ian McKellen Brendan Fraser
13	18	13	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
14	12	8	THE SIEGE (R) (34.98)	FoxVideo 4111053	Denzel Washington Annette Bening
15	14	25	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
16	17	10	MEET JOE BLACK (PG-13) (26.98)	Universal Studios Home Video 20531	Brad Pitt Anthony Hopkins
17	16	16	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
18	13	2	WAKING NED DEVINE (PG) (34.98)	FoxVideo 4110385	Ian Bannen David Kelley
19	NEW ▶		BATTLESTAR GALACTICA (NR) (24.98)	Universal Studios Home Video 20570	Lorne Greene Richard Hatch
20	20	7	STEPMOM (PG-13) (29.99)	Columbia TriStar Home Video 02852	Julia Roberts Susan Sarandon

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Bob and Margaret

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One Of Comedy Central's Top-Rated Shows Hits Video!

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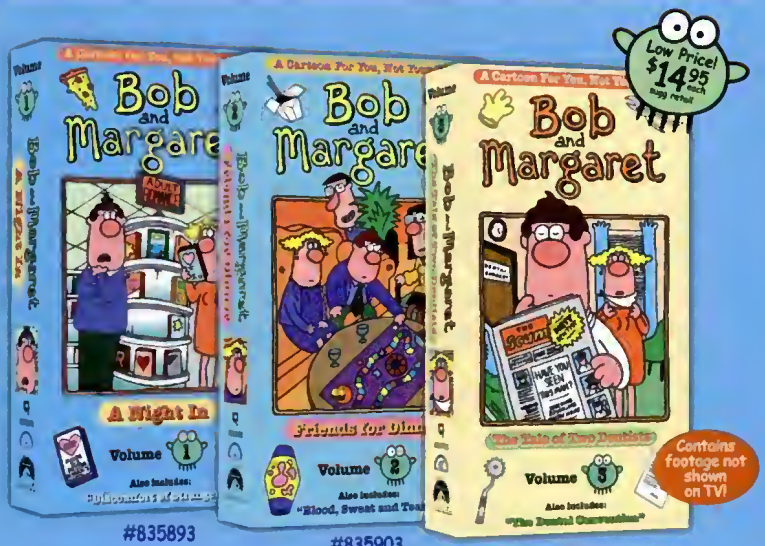

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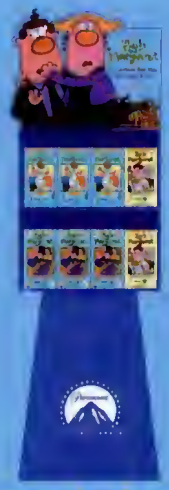
- On-air exposure with Comedy Central.
- Ad Campaign Targets Millions Of *Bob and Margaret* Fans! Impactful National TV and Print Buy!



Spectacular Prepack Attracts Sales!

24-piece display shown.
#155383

12-, 18- and 48-piece displays also available.

Order Cut-Off: July 13, 1999 Street Date: August 17, 1999

3-PACK #155380 SPECIAL LOW PRICE $38.85
Volume 4, Volume 5 and Volume 6

#839273 #839283 #839293

Spectacular Prepack Attracts Sales!

24-piece display shown.
#155180

12-, 18- and 48-piece displays also available.

Order Cut-Off: September 7, 1999
Street Date: October 12, 1999

"Seinfeldesque."
— The New Yorker Magazine

"Bob and Margaret Is A Hit..."
— TV Guide

Each volume: 44 min./1999/Color/Stereo/Not Rated/cc

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Rounder Rereleasing Raffi; Nick Jr.'s 'Kipper' Hits Video

RAFFI ROUNDUP: Rounder is rereleasing three concert videos by the king of children's performers, **Raffi**, Sept. 14. "A Young Children's Concert With Raffi," "Raffi In Concert With The Rise & Shine Band," and "Raffi On Broadway," previously available through Raffi's former label, MCA, are being relaunched with a new reduced-list price, extensive advertising, and promotion in the educational market.

Bing Broderick, director of special marketing for Rounder, says the tapes haven't been available since the end of last year. The new price point is $12.95; "A Young Children's Concert" and "Rise & Shine Band" had been $14.98, and "Raffi On Broadway" was $19.98.

"We'll be taking out trade ads, as well as consumer ads in regional and national parenting publications," says Broderick. "We're also looking into possible TV ads targeting a parent audience. Plus, we'll be promoting to the educational market. We'll have posters available at the annual conference of the National Assn. for the Education of Young Children, which is being held in New Orleans in November."

Rounder is compiling a video sampler that will be available to retailers and the educational market.

"A Young Children's Concert" features the beloved singer/songwriter in a solo performance, accompanying himself with guitar, kazoo, and "a delighted audience," says Broderick. In "Rise & Shine," Raffi is supported by a four-piece ensemble, and in "Broadway," Raffi takes his act to New York's Gershwin Theatre.

KIDS & KIPPER: Nickelodeon's animated series "Kipper"—which airs during the cable channel's preschool programming block, known as Nick Jr.—debuts on home video July 20. Family Home Entertainment and Hallmark Home Entertainment will bow the 32-minute, $9.98 "Kipper" amid a multi-pronged promotion of the franchise by Nick Jr.

More than 12,000 domestic Subway restaurants will feature the Kipper puppy character as one of five collectible figures offered with each Subway children's meal. The Kipper toys will come with a $1 rebate offer from Hallmark.

by Moira McCormick

In July, Harcourt Brace will release 10 new Kipper books; the series is based on author/illustrator **Mick Inkpen**'s books, which have sold 4 million copies worldwide. Kipper plush products will also be available from Prestige Toys. Point-of-purchase materials will be available, including 15-piece floor and counter displays and a 30-piece floor display.

KRAZY FOR KROFFT: "H.R. Pufnstuf," "Sigmund & The Sea Monsters," "Land Of The Lost," "Bugaloos," "Lidsville," and "Far-Out Space Nuts"—all vintage '70s Saturday-morning series created by the team of Sid and **Marty Krofft**—hit stores July 20 on the Rhino Home Video label.

Each of the first three programs is available in two separate 50-minute volumes, at $9.95 individually or as a $19.95 twin-pack. The last three shows are available as single tapes at $9.95.

All videos feature never-before-available episodes and are packaged with one of nine collectible iron-on transfers. Rhino has already released a three-volume boxed set, "The World Of Sid & Marty Krofft." Next up: "H.R. Pufnstuf Gift Box" (17 episodes, four tapes) and "Sigmund & The Sea Monsters Gift Box" (25 episodes, five tapes).

BOO: It may be June, but take it from us that Halloween's just around the bend. Warner Home Video is rolling out its 10 best-selling Halloween-themed family videos Aug. 10, in the process launching Wave III of its Family Entertainment Century Collection. It's a yearlong promotion supported with discounted merchandisers and extra dating.

Three of these titles—"Beetlejuice" (a "new family version," says Warner), "Gremlins," and "The Witches"—will be repackaged in black clamshells. Two will be reduced from $19.98 to $14.95: "Addams Family Reunion" and "The Goonies."

Warner and Tiger Electronics will team up to offer a $5 mail-in rebate with the combined purchase of an interactive Furby toy called Gizmo (the fanciful pet featured in "Gremlins") and one of these Warner Wave III Century Collection titles: "Gremlins," "Beetlejuice," "Addams Family Reunion," "The Witches," or "The Goonies." Each title also will include a savings booklet with $300 in coupons.

SHELF TALK

(Continued from page 82)

Buena Vista will support the title with extensive advertising in TV Guide plus trailers for "I'll Be Home For Christmas," "Simon Birch," "The Waterboy," and "Holy Man."

THE REAL STAR WARS: For those fans who still can't get enough information about "Star Wars" and have a little time to kill before they see "Phantom Menace" for the 10th time, there's "The Unauthorized Star Wars Story."

MVP Home Entertainment released the behind-the-scenes documentary June 1, priced at $14.95.

The hourlong program takes viewers back to 1977, when franchise creator **George Lucas** first unleashed the space cowboy story. Interviews with **Carrie Fisher, Harrison Ford,** and **Mark Hamill** are included, as well as "after-hour antics" off the set.

DVD DISCOUNT: Consumers who rent new Warner Home Video titles are eligible for a big discount on the purchase of a DVD player.

In August, consumers can get $50 off the price of a Toshiba unit when they rent Warner releases on VHS or DVD, including "Message In A Bottle" and "Eight Days A Week," available Aug. 3; "True Crime," available Aug. 10; and "Analyze This," in stores Aug. 17.

In-store materials alerting customers to the offer are available free to dealers.

Billboard. JUNE 26, 1999

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	9	2	SAVING PRIVATE RYAN (R)	DreamWorks Home Entertainment 83735	Tom Hanks Matt Damon
2	1	5	YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan
3	2	7	THE SIEGE (R)	FoxVideo 0173	Denzel Washington Annette Bening
4	3	6	ELIZABETH (R)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
5	5	6	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon
6	4	9	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong
7	8	9	MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins
8	7	11	PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon
9	6	4	STAR TREK: INSURRECTION (PG)	Paramount Home Video 35883	Patrick Stewart Jonathan Frakes
10	18	3	VERY BAD THINGS (R)	PolyGram Video 440058277	Christian Slater Cameron Diaz
11	12	3	HOLY MAN (PG)	Touchstone Home Video Buena Vista Home Entertainment 1356803	Eddie Murphy Jeff Goldblum
12	10	6	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Philip Seymour Hoffman
13	14	12	BULWORTH (R)	FoxVideo 0511	Warren Beatty Halle Berry
14	NEW▶		WAKING NED DIVINE (PG)	FoxVideo 0389	Ian Bannen David Kelley
15	NEW▶		GLORIA (R)	Columbia TriStar Home Video 02694	Sharon Stone
16	RE-ENTRY		WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler
17	13	6	AT FIRST SIGHT (PG-13)	MGM/UA Home Video Warner Home Video 907181	Val Kilmer Mira Sorvino
18	19	7	APT PUPIL (R)	Columbia TriStar Home Video 22306	Brad Renfro Ian McKellen
19	NEW▶		IN DREAMS (R)	DreamWorks Home Entertainment 83665	Annette Bening Robert Downey, Jr.
20	11	7	A BUG'S LIFE (G)	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Billboard. JUNE 26, 1999

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			◄ No. 1 ►		
1	2	11	THE RUGRATS MOVIE Nickelodeon Video/Paramount Home Video 33399	1998	26.95
2	1	19	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
3	3	153	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
4	5	184	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
5	4	31	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
6	18	3	TELETUBBIES FAVORITE THINGS PBS Home Video/Warner Home Video B3884	1999	14.95
7	7	11	POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999	14.98
8	12	15	MARY-KATE & ASHLEY: YOU'RE INVITED TO A COSTUME PARTY Dualstar Video/WarnerVision Entertainment 454305	1999	12.95
9	NEW▶		BATMAN BEYOND Warner Family Entertainment/Warner Home Video 17252	1999	14.95
10	17	27	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
11	15	31	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
12	24	5	CATDOG: TOGETHER FOREVER Paramount Home Video 83580	1998	12.95
13	6	17	TELETUBBIES: NURSERY RHYMES PBS Home Video/Warner Home Video B375D	1999	14.95
14	19	7	THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98
15	11	5	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
16	10	27	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95
17	NEW▶		THE SIMPSONS: TREEHOUSE OF HORRORS II/LISA'S PONY FoxVideo 0295	1999	9.98
18	NEW▶		THE BRAVE LITTLE TOASTER TO THE RESCUE Walt Disney Home Video/Buena Vista Home Entertainment 5962	1999	22.99
19	23	189	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
20	16	41	TELETUBBIES: HERE COME THE TELETUBBIES PBS Home Video/Warner Home Video B3747	1998	14.95
21	8	41	TELETUBBIES: DANCE WITH THE TELETUBBIES PBS Home Video/Warner Home Video 83748	1998	14.95
22	22	21	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
23	13	15	MARY-KATE & ASHLEY: YOU'RE INVITED TO A MALL PARTY Dualstar Video/WarnerVision Entertainment 454304	1999	12.95
24	14	53	THE RESCUERS Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99
25	9	13	BARNEY: WHAT A WORLD WE SHARE Barney Home Video/The Lyons Group	1999	14.95

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

THE BILLBOARD MUSIC GROUP CONGRATULATES THE BEST UNSIGNED BANDS OF 1999!

GRAND PRIZE WINNER · 1 · GRAND PRIZE WINNER

The Triple A Blues Band

State College, PA

Andy Tolins: vocals/guitar
Dave Mudgett: guitar
Curt Krebs: drums
Ronnie Wasco: bass
Pete Sheridan: harmonica

The Triple A Blues Band incorporates jazz, rockabilly, bluegrass, ragtime and rock and roll into their sound - but together, they play the blues. They perform with many national acts and at regional festivals and clubs throughout Pennsylvania and New Jersey.

We began our 1999 version of this contest many months and over 1,200 tapes ago. Now, we have arrived at six winners who survived three rounds of critical judging. Submissions ranged from metal to country, pop to hip-hop. The first step was to send the tapes to a team of judges who carafully screened each entry, paying special attention to the musicianship and songwriting of the submissions. Judges included respectad music industry professionals, music journalists, and musicians.

The first round yielded a talented crop of acts who were subjected to a second round of judging. The resulting 12 finalists were then sent to our music industry judges - Hugh Padgham (producer of Sting, Melissa Etheridge, Seif), Pete Ganbarg (sr. director of A&R Arista), Steve Greenberg (sr. v.p. of A&R Mercury) and Jim Pitt (music booker/producer of VH1's "Hard Rock Live") - who helped us datermine our six winners. These 12 finalists will be assembled on a CD manufactured by Atlantic records and distributed to 500 A&R contacts. And of course, the grand prnza winner will receive the $15,000 prize package which includes: a Drum Workshop custom drum kit, a Shure Beta Series microphone line, a Healey Disc 1,000 CD duplication package, a choice of one Stump Preacher guitar from among the following: Straight 6, Stumpy V6 or Teardrop V6. Congratulations to our winners and thanks to all who participated.

WINNERS

Ultimate Fakebook
Lawrence, KS

JEL
NY, NY

m-pact
San Francisco, CA

Evan Frankfort
Los Angeles, CA

The Rebecca Scott Decision
Boise, ID

Finalists

JoyPopper
Boston, MA

Fran Banish
Los Angeles, CA

Exploding Boy
Arlington, VA

Wooster Sang
West New York, NJ

Chicago Skinny
Denver, CO

Robert Secret
Croton, NY

Semi-Finalists

4th Planet Jaiant, Vancouver, WA
Actual Proof, Allston, MA
Andrew Solomon, New York, NY
Another Man Down, Atlanta, GA
Antigone Rising, New York, NY
Astropop, North Aurora, IL
Average Joe, Orlando, FL
Bee Charmers, Waltham, MA
Belizabeha, Burlington, VA
Big Dumb Dick, Milwaukee, WI
Blind Mice, Nashville, TN
Call Box, Carmichael, CA
Chupacabre, Boulder, CO
CO Jones, Lawrenceburg, KY
Cooker, Diatha, KS
Copper Dalton, Sparkill, NY
Crazee Mark, Detroit, MI
Dave Ireland, Nashville, TN
Dolo, Raleigh, NC
Doug Talley Quartet, Lenaxa, KS
DreamCatcher, Pittsburg, PA
Eleven Days, Ottawa, IL
Eliza Thomasian, Southfield, MI
Eversoul, Woodworth, LA
Flood Zone, Pahrump, NV
Gods Made Love, Livonia, MI
Gouds Thumb, Portland, ME
Grag Wyard Band, Gloucaster, Ontario
Gretchen Meigs, Columbia, SC
Hand Over Fist, West Columbia, SC
Hill-Mosley/Fred Mosley, Madison, WI
Hindsight, St. Charles, MO
Homunculus, Bloomington, IN
Jariya, Los Angeles, CA
Jealous Rage, Portland, OR
Johnny Young, Brooklyn, NY
Kazee, Astoria, NY
Kenny Jones, Nashville, TN
Kip Dizzy, Virginia Beach, VA
Kirn Kounty, Encinitas, CA
Lance Stevens, Coon Rapids, MN
Levoy & Coleman, Menlo Park, CA
Life, Danbury, CT
Life In General, Concord, NC
Lisa Hunter, Bloomfield Hills, MI
Lushbox, Kansas City, MO
Magonia, Watertown, MA
Man Made Souls, Los Angeles, CA
Meaghan Gannett, NY, NY
Michelle Chappel, Santa Cruz, CA
Mimi Rousaaau, Lancaster, OH
Moxie, Bayville, NY
Mr Pogo, East Troy, WI
Mystic Cross, Spring, TX
Native, Ringwood, NJ
Nikati, San Francisco, CA
No Refuge, Liberty, NC
Orcus, Edgamont, PA
Passion Seeds, Hollywood, FL
Pneume, Marshall, TX
Pulling Birds, New Port Richey, FL
Red Eye Jack, Listowel, Canada
Reja, Houston, TX
Riffin' Griffin, Rochester, NY
Robert Anthony, Milwaukee, WI
Robert Elliott, Coarsegold, CA
Robert Wegmann, Tampa, FL
Seven Days, Columbia, MO
Shades of Grey, Columbia, SC
SKA DADDYZ, Oxnard, CA
Slender, San Francisco, CA
SNOPEA, Yonkers, NY
Socko, Toronto, Canada
Sodium, Nashville, TN
Sugar Beat, Nerstrand, MN
Sunshop, Nashville, TN
Sybil's Machine, Tulsa, OK
The Aloha Steamtrain, Northampton, MA
The Cogs, NY, NY
The Dwellers, Mamaroneck, NY
The May Kings, Los Angeles, CA
The Pinwheels, Shorewood, WI
The Surfniks, Provo, UT
The Swarays, Iowa City, IA
Tollak Santa, Monica, CA
Tony Nassif, Ft. Lauderdale, FL
Twist, Lawrenceburg, KY
WALLY DYNAMITE, Portland, OR
Waylon Thibodeaux, Houma, LA
Wondersoul, Dillonvale, OH
Worried Sick, Winston-Salem, NC
Woulda Coulda Shoulda, Cambridge, MA
X B., Buffalo, NY
YB4-YANN BETTREMIEUX QUARTET, Boston MA

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Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Fortunate. WBBM (B96) Chicago morning team Eddie and Jobo were lucky enough to hang with Maxwell in the studio recently. The Rockland/Interscope/Columbia artist is promoting "Fortunate," which hit No. 1 on Hot R&B Singles & Tracks and the top five of The Billboard Hot 100. Shown, from left, are Eddie, Maxwell, and Jobo.

newsline...

CLEAR CHANNELS BUYS INTO OUTDOOR. Clear Channel is buying a controlling 50.5% interest in the French billboard company Dauphin OTA. The $250 million investment gives Clear Channel an outdoor presence in France, Spain, Italy, and Belgium. Clear Channel already has an interest in the More Group, a billboard company with faces in the U.K., Scandinavia, and Belgium.

CASINO ADS A-OK. The U.S. Supreme Court has ruled that a federal-government ban on radio and TV ads for casino gambling in areas where such gaming is legal is unconstitutional. The unanimous decision says the prohibition violates the First Amendment. The case, brought by the Greater New Orleans Broadcasting Assn., argued that Congress had already made exemptions for lottery and charity events.

FORD JOINS RADIO SPACE RACE. CD Radio and Ford Motor Co. have struck a deal that will place factory-installed CD Radio receivers in all seven of Ford's brand lines through March 2002. The announcement comes a week after competitor XM Satellite Radio cut a similar agreement with General Motors. CD Radio CEO David Margolese says no money is changing hands. Ford will likely be involved in marketing the product and supplementing CD Radio's planned $100 million annual advertising budget, some of which Margolese says will be spent in traditional radio.

COX INVESTS IN MP3. Cox Broadcasting's new-media division, Cox Interactive Media, has invested $45 million in MP3.com, the music-download site. The companies will collaborate on the creation and operation of several music-related sites and will make approximately equal financial contributions to the new venture. There will also be advertising and E-commerce revenue-sharing arrangements. Cox's network of Web sites includes 25 city sites.

Company Lets Listeners Dial For CDs

StarCD Turns Cell Phones Into Radio-Music Storefronts

BY CHUCK TAYLOR

When George Searle and Humphrey Chen met during their second year of Harvard Business School because one needed a jump-start for his car, little did they know that one day, the two would spark a novel way for consumers to purchase music over wireless telephones as it's being played on the radio.

Berwyn, Pa.-based StarCD, launched in May, allows mobile phone users to hear a song on the radio and dial up *CD (*23) for the artist, song title, and name of the CD, then gives them the option of buying the disc with the touch of a button. They can also hear other cuts on the album during the call, as well as prior songs played on their radio station of choice.

Like other burgeoning technologies that capitalize on purchasing music based on radio play, StarCD focuses on the notion of impulse purchasing. Similarly, on May 10, Internet radio service Webradio.com and E-commerce company GetMedia teamed to offer radio stations the ability to broadcast and sell music simultaneously over their Web sites (Billboard*Bulletin*, June 10).

Visitors to stations' sites are able to find title and artist information about the songs airing and also have the option to click and buy without leaving the station's site.

THE POWER OF RADIO

"The power of radio surrounds the fact that it's pervasive," says Searle, co-CEO and president of ConneXus, which founded StarCD. "It's the most powerful out-of-home medium there is, and that's not going to change anytime soon.

"StarCD is simply a better way to learn about music, especially for busy consumers who don't like or don't have time to go to a record store. They like the convenience and service, and our demographic tracks widely with wireless users." It also offers wireless carriers a way to "transform the millions of phones now in use into virtual storefronts," he says. "And it conveys a solution to a problem that we think affects a large number of people: finding out who sings the music that they hear over the radio."

SEARLE AND CHEN

The company's specified demographic, according to Searle, is "gold-card consumers, 20-44; people who still like music and buy plenty of it but don't have the time to purchase it through traditional means."

Charlie Walk, senior VP of pop promotion for Columbia Records, says the new service sounds like an innovative means to incite action from a captive audience.

"If you have a consumer in a contained environment where they're listening to music and able to make an emotional decision in five seconds, then we have another exciting way to bring consumers along the information superhighway," Walk says.

"This kind of service is definitely targeted to those who are not apt to go into a record store on a weekly basis," he says. "If you can get these people into that buying mode or find a new way to bring the artist to the consumer, then we're going to the next level. Selling music based on instant emotion is very important, since out-of-sight, out-of-mind is so often what happens otherwise."

NATIONAL ROLLOUT

StarCD's service has so far been employed only in the greater Philadelphia market, where StarCD linked with wireless carrier Comcast Cellular Communications, which has

(Continued on next page)

Chancellor Media Gets Stake In Net

Chancellor Media is taking a 25% ownership stake in the Internet music company Custom Revolutions. The company markets the CustomDisc.com Web site, which lets users compile and purchase custom CDs online. The investment was made in April, according to insiders, who add that the role the radio group will take at Custom Revolutions is still under discussion. A Chancellor spokesman did not return calls at press time.

Based in Stamford, Conn., and founded in 1996, Custom Revolutions is privately held, although it is likely to file an initial public offering shortly, say sources. To date, it has licensed more than 200,000 tracks from more than 130 record labels. Chancellor, which plans to change its name to AMFM Inc. at July's shareholder meeting, launched an Internet initiative in May. Chancellor execs have also announced plans to form a companion record label.

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ORDER NOW!

BDPB3168

Adult Contemporary

THIS WK	LAST WK	2 WKS. AGO	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	10	**YOU'LL BE IN MY HEART** WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD † (5 weeks at No. 1)	PHIL COLLINS
2	2	2	14	**KISS ME** SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	6	6	7	**I WANT IT THAT WAY** JIVE ALBUM CUT †	BACKSTREET BOYS
4	4	3	26	**(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU** RCA 65685* †	'N SYNC
5	3	4	18	**BELIEVE** WARNER BROS. 17119 †	CHER
6	5	5	32	**ANGEL** WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
7	7	8	8	**I WILL REMEMBER YOU (LIVE)** ARISTA ALBUM CUT †	SARAH MCLACHLAN
8	10	9	42	**FROM THIS MOMENT ON** MERCURY 466460/IDJMG †	SHANIA TWAIN
9	13	16	8	**THE HARDEST THING** UNIVERSAL 56746 †	98 DEGREES
10	8	7	22	**ANGEL OF MINE** ARISTA 13590 †	MONICA
11	9	10	11	**THAT DON'T IMPRESS ME MUCH** MERCURY 172118/IDJMG †	SHANIA TWAIN
12	11	11	76	**TRULY MADLY DEEPLY** COLUMBIA 78723 †	SAVAGE GARDEN
13	12	12	13	**LET ME LET GO** WARNER BROS. ALBUM CUT †	FAITH HILL
14	14	15	72	**YOU'RE STILL THE ONE** MERCURY 568452/IDJMG †	SHANIA TWAIN
15	15	18	40	**I'LL BE** ATLANTIC 84191 †	EDWIN MCCAIN
16	16	14	24	**WRITTEN IN THE STARS** CURB/ROCKET 566918/IDJMG †	ELTON JOHN & LEANN RIMES
17	17	17	36	**I'M YOUR ANGEL** JIVE 42561 †	R. KELLY & CELINE DION
18	18	13	20	**ALL I HAVE TO GIVE** JIVE 42562 †	BACKSTREET BOYS
19	26	25	3	**A STEP TOO FAR** ROCKET ALBUM CUT/IDJMG	ELTON JOHN, HEATHER HEADLEY & SHERIE SCOTT
				AIRPOWER	
20	29	30	3	**LIVIN' LA VIDA LOCA** COLUMBIA 79094 †	RICKY MARTIN
21	19	19	22	**I STILL BELIEVE** COLUMBIA 79093 †	MARIAH CAREY
22	20	20	24	**LOVE OF MY LIFE** WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
23	23	28	6	**BABY, DON'T YOU BREAK MY HEART SLOW** JACKET ALBUM CUT	VONDA SHEPARD WITH EMILY SALIERS
24	25	24	5	**DESTINY** WINDHAM HILL ALBUM CUT	JIM BRICKMAN
25	21	21	24	**FAITH OF THE HEART** UNIVERSAL 56744	ROD STEWART

Adult Top 40

THIS WK	LAST WK	2 WKS. AGO	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	2	10	**LIVIN' LA VIDA LOCA** COLUMBIA 79094 † (2 weeks at No. 1)	RICKY MARTIN
2	2	1	27	**EVERY MORNING** LAVA 83456/ATLANTIC †	SUGAR RAY
3	3	3	34	**KISS ME** SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
4	4	4	39	**SLIDE** WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
5	5	5	37	**BACK 2 GOOD** LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
6	7	11	7	**I WILL REMEMBER YOU (LIVE)** ARISTA ALBUM CUT †	SARAH MCLACHLAN
7	6	6	13	**THAT DON'T IMPRESS ME MUCH** MERCURY 172118/IDJMG †	SHANIA TWAIN
8	8	13	6	**ALL STAR** INTERSCOPE ALBUM CUT †	SMASH MOUTH
9	9	9	19	**WHAT IT'S LIKE** TOMMY BOY ALBUM CUT †	EVERLAST
10	10	7	48	**SAVE TONIGHT** WORK ALBUM CUT/EEG †	EAGLE-EYE CHERRY
11	11	8	18	**ANYTHING BUT DOWN** A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
12	12	10	30	**FLY AWAY** VIRGIN ALBUM CUT †	LENNY KRAVITZ
13	13	15	12	**LIFE IS SWEET** ELEKTRA ALBUM CUT/EEG †	NATALIE MERCHANT
14	14	12	22	**BELIEVE** WARNER BROS. 17119 †	CHER
15	20	21	8	**SHE'S SO HIGH** COLUMBIA ALBUM CUT †	TAL BACHMAN
16	15	14	36	**ANGEL** WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
				AIRPOWER	
17	24	30	3	**I COULD NOT ASK FOR MORE** LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
18	16	18	41	**LULLABY** SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
19	22	24	11	**OUT OF MY HEAD** HOLLYWOOD ALBUM CUT †	FASTBALL
				AIRPOWER	
20	23	26	8	**BETTER DAYS (AND THE BOTTOM DROPS OUT)** WARNER BROS. 16965 †	CITIZEN KING
21	17	17	21	**RUN** HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
22	27	28	6	**I WANT IT THAT WAY** JIVE ALBUM CUT †	BACKSTREET BOYS
23	21	20	13	**PRAISE YOU** SKINT/MERCURY/PALMWERKS 66254*/VIRGIN †	FATBOY SLIM
24	31	38	3	**BEAUTIFUL STRANGER** MAVERICK SOUNDTRACK CUT/WARNER BROS.	MADONNA
25	26	22	12	**I'M NOT RUNNING ANYMORE** COLUMBIA ALBUM CUT †	JOHN MELLENCAMP

Compiled from a national sample of airplay as tracked by Broadcast Data Systems. Rank based on the top 70 adult commercial [illegible] electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing at [illegible] regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available.

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Stars Pucker Up At WXKS Boston's 20th Kiss Concert

Top 40 WXKS (Kiss 108) Boston hosted its 20th annual Kiss Concert earlier this month in Mansfield, Mass., outside of Boston. The show featured a boatload of artists, including Elton John, 'N Sync, Melissa Etheridge, the New Radicals, Eagle-Eye Cherry, Britney Spears, Fastball, Edwin McCain, and B*Witched.

Former New Kids On The Block-turned-solo singers Jordan Knight and Joey McIntyre reunited onstage at the Kiss Concert 20 to perform their old group's 1989 hit "You Got It (The Right Stuff)." Although they had toured together for much of the summer, this was their first performance together since launching their solo careers.

Britney Spears performed her international smash ". . . Baby One More Time" and the new hit "Sometimes" at the Kiss Concert 20.

Natalie Merchant gave a near-spiritual performance at the Kiss Concert 20. She is pictured here with WXKS PD John Ivey.

Elton John, dressed in a radically loud plaid suit, rallies with WXKS Boston PD John Ivey at the Kiss Concert 20.

Kiss 108 morning man Matt Siegel hangs with Steven Tyler and Joe Perry of Aerosmith, who performed "Walk This Way" with Run-D.M.C. at the Kiss Concert 20. Shown, from left, are Tyler, Siegel, and Perry.

Rod Stewart showed his colors—in this case, fuchsia and purple—at the Kiss Concert 20. He performed a number of his classic hits.

COMPANY LETS LISTENERS DIAL FOR CDS

(Continued from preceding page)

800,000 subscribers in the area. National roll-out will be conducted on a city-by-city basis starting in the third quarter of 1999, as the company signs licensing agreements with a number of other wireless carriers.

"Our focus for the next four or five months in Philadelphia is to make sure we understand who's using it, how they're using it, and to refine the business plan," says Searle.

StarCD's technology begins with the encoding of all music played on its selected radio stations, which is licensed through airplay monitoring company Broadcast Data Systems (owned by BPI Communications, which also operates Billboard).

ConneXus then tracks and monitors signals from current-based music formats 24/7. When consumers dial in, an interactive voice-response system prompts them to enter the moniker of the radio station they're listening to, which IDs the song, artist, and CD title and plays a 30-second sample of the hit for the caller, along with other album cuts, if desired.

If they choose to buy the CD, it is billed to their credit card. Ultimately, purchases will be billed directly to users' wireless phone bills.

COMPETITIVE PRICES

Prices, according to Searle, are competitive with traditional retail outlets. "After you add shipping and handling, you will pay about what you'd lay out in a record store, $14 or $15."

Fulfillment will be handled by one-stops in the locality, which mail product directly from their inventory.

At this point, radio stations do not receive a cut of the revenue. "Essentially, we're leveraging the content of radio station music to sell CDs," says Searle, though he says that in the future, stations may receive income via barter of commercial time. "We've had preliminary discussions with a couple of radio programmers. Radio is the primary way we intend to advertise the service."

"In essence, we have created a whole new channel of distribution for music," says Chen, co-CEO/VP of product development for ConneXus Corp. "We think this convenience, coupled with the immediacy, will expand the music market dramatically while making it easier than ever for consumers to buy the music they love."

Persistence Is Behind Barenaked Ladies' Takeoff At U.S. Radio

IT'S ALL BEEN DONE: It's been nearly a year since **Barenaked Ladies** nailed No. 1 on The Billboard Hot 100 with their maddening "One Week," and vocalist/guitarist **Steven Page** is still trying to figure out what the big deal is.

"It's not like anyone hits you with a mallet or hands you a trophy and brings out the dancing girls," be says.

Page is kidding, as is often the case with the members of the notoriously dry-witted Canadian band, which also features guitarist **Ed Robertson**, bassist **Jim Creeggan**, drummer **Tyler Stewart**, and multi-instrumentalist **Kevin Hearn**. Actually, says Page, "it's odd, and it's been exciting. It did offer us the chance to capture people's attention in a way we've never been able to in the U.S."

There's no doubt of that. The band's fifth U.S. album, "Stunt," released last September, has sold 3 million copies in the U.S., according to SoundScan. It's yielded the follow-up hit "It's All Been Done" (scoring top 20 airplay on adult top 40, triple-A, and modern adult radio) and the modern rock releases "Alcohol" and "Call And Answer," also featured on the movie soundtrack to "EDtv."

But it's taken the tenacity of the band—which has gained legendary live status after touring relentlessly over the past decade—and its label, Reprise, to at last secure a place in the upper reaches of the U.S. rock/pop pantheon.

The Ladies formed in Ontario in 1988 and released their first album—the Canadian breakthrough "Gordon"—in 1992. "Gordon" earned Barenaked Ladies a Juno Award for group of the year. Yet in the U.S., the Ladies long remained entrenched in the college circuit. They began to break beyond that in 1996, when modern rock embraced the single "The Old Apartment," then a new version of the track "Brian Wilson" from the live album "Rock Spectacle," which has since been certified platinum in the U.S.

"When we had our first success in Canada, we didn't think it would be so difficult to have the same in the U.S., because what's on the American charts is usually on the Canadian charts," Page says. "But we realized we had to approach it as if we were an American group. We live and work in Toronto, but, frankly, there are 100 times more cities to play in America. We had to keep going to the U.S. and travel around the country to build our following."

After its mainstream breakthrough via "One Week," written by Robertson, American programmers have at last cozied up to the band.

Says **Tony Mascaro**, music director of adult top 40 **WPLJ** New York, "They fit our core very well with what our audience likes: a pop alternative sound. All of their songs are like little vignettes in musical form."

In fact, earlier this year, the station hosted a concert dubbed Scott and Todd's Barenaked Ball, featuring the band with **Sixpence None The Richer** at New York's Madison Square Garden Theatre.

"It was huge for us," Mascaro says. "They have a great sense of humor and are very entertaining. Our audience knew the words to

by Chuck Taylor

every song they played, not just the hit singles."

WPLJ has such enthusiasm over Barenaked Ladies now that it has not only embraced the band's radio releases but also the waggish album track "If I Had $1,000,000," found on "Gordon" and "Rock Spectacle."

"Generally, stations don't play stuff that isn't released as a single, but we got such great response from their other singles that we decided to play some other cuts," says Mascaro. "I'm not sure we would have stayed with it, but we knew it was a big song for them when they played live—and the on-air response was huge."

BARENAKEO LAOIES

In that, the band has witnessed with fascination its crossover from the alternative circuit to adult top 40 to mainstream top 40. In December, for example, it played **WHTZ** (Z100) New York's annual Jingle Ball, along with acts like 'N Sync, **98°**, **Shania Twain**, and **Edwin McCain**.

"Those things are always a challenge," says Page. "We're so surprised at how pleased the audience seemed to be with us. We didn't bring any costumes or special effects. We just went out there and played, and the audience was there for us. It's still interesting to be in a show with unabashed pop acts when we came from the clubs and triple-A radio, and now we're on a bill with **Shania Twain** and 'N Sync. It's nothing to be bitter about; actually, it's pretty exciting."

Page considers Barenaked Ladies an outfit based in pop, despite its offbeat lyrics and guitar-based roots.

"We call it pop music because the songs really are based in the pop format," he says. "I grew up looking at those charts in [Billboard] and seeing the Hits of the World. It's pretty cool to see 'It's All Been Done' at No. 84 on the pop charts in Germany. But we're influenced by everything from jazz and Latin to '70s punk and '80s metal. You know what it comes down to? We just imagine the best music people have ever heard and try to make it a little better."

"I don't think they write their music to sell records and be popular," notes **Greg Carpenter**, music director of **WWMX** (Mix 106.5) Baltimore. "They just want to get up there and have fun. You can really see that in their live shows. I know they've been considered a cult band in the U.S., but they've certainly worked for us." Again, the station experimented not only with the Ladies' singles but with "If I Had $1,000,000."

"They've been in town a couple times here, and tbey never fail to light up the phones," adds **Casey Keating**, PD of **KPLZ** (Star 101.5) Seattle. "People love Barenaked Ladies in this market. They've been around for a long time, and a lot of people in this market have known about them for a number of years. I regard them as a pop alternative band.

"We've known about them from staff since 1993, but I think they now come across as a group that fits the pop side of the format," Keating says. "A lot of that has to do with their attitude. Their live performances really drive the image of the band more than their records on the air. I consider them a party band.

"The first time they came in concert at the beginning of the year to support this album, we sent some of our listeners and got huge feedback, because they really put on an interactive show," he adds. "There's a lot of comedy and pure entertainment in what they do onstage. People like that."

"We have built up a good reputation live," Page acknowledges. "It's nice to travel and have new fans. I love doing a show with die-hard fans, with those who love 'Stunt' and know the singles. But I also love winning over a crowd, looking out into the audience and seeing people turn themselves on to the group. The best part of all is that we haven't had to adjust who we are in order to get those people there."

"If you listen to their albums, I think they definitely cross all different genres," suggests **Jaime Kartak**, assistant PD/music director of adult top 40 **WTMX** (the Mix) Chicago. "I couldn't define them, because I don't think they fit any particular niche. They're versatile, which is nice."

"For the most part," Page says, "we feel the same as we did in 1992. I still think 'Gordon' is a cool record. There have been some alterations, and we've grown up a bit and gotten better and healthier personally, but we haven't changed in a way that makes us a different band. We've done all right just doing our thing."

Billboard® JUNE 26, 1999

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	12	LIVIN' LA VIDA LOCA C2 (7 weeks at No. 1)	RICKY MARTIN
2	3	4	10	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
3	2	2	18	NO SCRUBS LAFACE ARISTA	TLC
4	4	3	18	KISS ME SQUINT COLUMBIA	SIXPENCE NONE THE RICHER
5	5	6	11	THAT DON'T IMPRESS ME MUCH MERCURY IDJMG	SHANIA TWAIN
6	6	5	23	EVERY MORNING LAVA ATLANTIC	SUGAR RAY
7	11	18	6	IF YOU HAD MY LOVE WORK /ERG	JENNIFER LOPEZ
8	8	10	6	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
9	7	7	31	SLIDE WARNER BROS	GDO GOO DOLLS
10	12	12	5	ALL STAR INTERSCOPE	SMASH MOUTH
11	13	14	7	SOMETIMES JIVE	BRITNEY SPEARS
12	9	8	15	WHAT IT'S LIKE TOMMY BOY	EVERLAST
13	10	9	14	THE HAROEST THING UNIVERSAL	98 OEGREES
14	15	19	8	ALMOST DOESN'T COUNT ATLANTIC	BRANOY
15	19	21	5	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
16	22	28	3	BEAUTIFUL STRANGER MAVERICK WARNER BROS.	MADONNA
17	14	13	28	BACK 2 GDOO LAVA ATLANTIC	MATCHBOX 20
18	21	24	5	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
19	18	15	31	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
20	16	16	20	FLY AWAY VIRGIN	LENNY KRAVITZ
21	20	17	25	BELIEVE WARNER BROS	CHER
22	17	11	16	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
23	27	32	3	TELL ME IT'S REAL MCA	K-CI & JOJO
24	28	30	5	HEY LEONARDO (SHE UKES ME FOR ME) PUSH /V2	BLESSID UNION OF SOULS
25	29	—	2	THE CUP OF LIFE COLUMBIA	RICKY MARTIN
26	23	26	8	ANYWHERE BAD BOY ARISTA	112 FEATURING LIL'Z
27	25	25	7	GIVE IT TO YOU INTERSCOPE	JOROAN KNIGHT
28	30	36	4	WHERE MY GIRLS AT? MOTOWN	702
29	24	22	12	SWEET LAOY RCA	TYRESE
30	26	27	25	ANGEL OF MINE ARISTA	MONICA
31	33	37	3	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
32	34	—	2	I COULD NOT ASK FOR MORE LAVA ATLANTIC	EDWIN MCCAIN
33	NEW▶		1	UNPRETTY LAFACE /ARISTA	TLC
34	35	38	3	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS	CITIZEN KING
35	31	31	5	MILLENNIUM CAPITOL	ROBBIE WILLIAMS
36	NEW▶		1	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
37	38	40	4	STRONG ENOUGH WARNER BROS	CHER
38	37	39	3	OUT OF MY HEAO HOLLYWOOD	FASTBALL
39	32	33	8	PRAISE YOU SKINT ASTRALWERKS VIRGIN	FATBOY SLIM
40	39	34	11	I ORIVE MYSELF CRAZY RCA	'N SYNC

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult [illegible] by Broadcast Data Systems Radio Track service. 219 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not recieve a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

THE MODERN AGE • BY CARRIE BELL

The latest Melbourne, Australia, export, Taxiride, took the industry mind-set surrounding a debut single literally (Read: This first song better be a damn good introduction to your band, or radio programmers and listeners will shun you!) and wound up writing "Get Set," last issue's No. 40 on Modern Rock Tracks.

"We took a cue from the Beatles' 'Sgt. Pepper's Lonely Hearts Club Band.' The song is a tongue-in-cheek way of saying, 'We are here to sing songs, so get ready. We are coming to meet you,' " explains member Tim Wild. "Maybe it's a bit pretentious or cheesy when you think about it, but we recorded it as a bit of a joke."

MTV Films/Paramount and director Alexander Payne weren't laughing when they decided to use the song in "Election," a dark look at high school government starring Reese Witherspoon and Matthew Broderick.

'Everyone can wish for a Goo Goo Dolls "Iris" thing'

—Tim Wild, Taxiride

"We were in town working on 'Get Set,' and somebody managed to convince the director at a party to come down and hear us in the studio for possible inclusion in the movie. It was the last song we did for the album, and he seemed to think it fit the film. We got to see the film early. It had an Australian sense of humor and made me cringe."

The band also sang a cover of Crosby, Stills & Nash's "Helplessly Hoping" for the soundtrack to "A Walk On The Moon." Although appearing in "Election" has sped up the band's career, Wild says it is aware that soundtrack work isn't a deal sealer. "We have had two great opportunities, but we were forewarned that just because your song gets in a film, that doesn't mean it will be a hit. But everyone can wish for a Goo Goo Dolls 'Iris' thing."

And what about the attention they have garnered so far? "A total surprise. It's what we wanted for three years but never expected."

Billboard. JUNE 26, 1999

Mainstream Rock Tracks™

THIS WK	LAST WK	2 WKS AGO	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				No. 1	
(1)	2	5	4	PRDMISES / EUPHORIA (1 week at No. 1)	DEF LEPPARD / MERCURY/IDJMG †
(2)	1	1	14	LIT UP / BUCKCHERRY	BUCKCHERRY / DREAMWORKS †
(3)	7	7	6	AMERICAN WDMAN / 5	LENNY KRAVITZ / MAVERICK/VIRGIN †
(4)	6	10	4	SCAR TISSUE / CALIFORNICATION	RED HDT CHILI PEPPERS / WARNER BROS. †
5	3	3	19	WHY I'M HERE / FEBRUARY SUN	DLEANDER / REPUBLIC/UNIVERSAL
6	4	2	28	DNE / MY OWN PRISON	CREED / WIND UP
(7)	9	14	5	LAST KISS / NO BOUNDARIES	PEARL JAM / EPIC
8	8	6	14	MY DWN WDRST ENEMY / A PLACE IN THE SUN	LIT / RCA †
(9)	11	17	3	GET BDRN AGAIN / NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS / COLUMBIA
10	5	4	23	HEAVY / DOSAGE	COLLECTIVE SOUL / ATLANTIC
11	12	9	36	WHATEVER / GODSMACK	GODSMACK / REPUBLIC/UNIVERSAL †
12	10	8	22	LIVING DEAD GIRL / HELLBILLY DELUXE	ROB ZOMBIE / GEFFEN/INTERSCOPE †
13	13	11	23	WHISKEY IN THE JAR / GARAGE INC.	METALLICA / ELEKTRA/EEG †
14	14	13	19	FREAK DN A LEASH / FOLLOW THE LEADER	KORN / IMMORTAL/EPIC †
(15)	16	18	13	BAWITDABA / DEVIL WITHOUT A CAUSE	KID ROCK / TOP DOG/LAVA/ATLANTIC †
				AIRPOWER	
(16)	19	21	6	CARS / OBSOLETE	FEAR FACTDRY / ROADRUNNER
17	17	15	15	FLY / LOUDMOUTH	LOUDMOUTH / HOLLYWOOD
				AIRPOWER	
(18)	34	—	2	NOOKIE / SIGNIFICANT OTHER	LIMP BIZKIT / FLIP/INTERSCOPE †
(19)	21	23	8	KEEP AWAY / GODSMACK	GODSMACK / REPUBLIC/UNIVERSAL
20	20	20	10	UPSIDE DOWN / SAME OLD LIFE	POUND / ISLAND/IDJMG
21	15	12	16	MAS TEQUILA / RED VOODOO	SAMMY HAGAR / MCA †
22	18	16	12	ENDS / WHITEY FORD SINGS THE BLUES	EVERLAST / TOMMY BOY †
23	23	25	8	MEET VIRGINIA / TRAIN	TRAIN / AWARE/COLUMBIA †
(24)	30	—	2	ND MDRE, ND LESS / DOSAGE	COLLECTIVE SOUL / ATLANTIC
(25)	28	34	3	HAMMER DF LDVE / THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY / ELEKTRA/EEG
(26)	27	36	3	GD FASTER / BY YOUR SIDE	THE BLACK CROWES / AMERICAN/COLUMBIA
(27)	25	29	5	WHAT'S MY AGE AGAIN? / ENEMA OF THE STATE	BLINK 182 / MCA †
28	22	22	10	ROOM AT THE TDP / ECHO	TOM PETTY AND THE HEARTBREAKERS / WARNER BROS. †
29	24	27	7	JESUS DR A GUN / SUNBURN	FUEL / 550 MUSIC/ERG †
(30)	35	35	3	THE KIDS AREN'T ALRIGHT / AMERICANA	THE DFFSPRING / COLUMBIA
(31)	32	32	4	DIE, DIE MY DARLING / GARAGE INC.	METALLICA / ELEKTRA/EEG
(32)	NEW ▶		1	SHAG / RED VOODOO	SAMMY HAGAR / MCA
33	31	31	6	VALENTINE / EYEWITNESS	SHADES APART / UNIVERSAL
34	33	33	8	TIME TD BURN / TIME TO BURN	JAKE ANDREWS / JERICHO/SIRE
35	26	24	13	JUST GD / DYSFUNCTION	STAIND / FLIP/ELEKTRA/EEG †
36	29	28	23	BLUE MDNDAY / CANDYASS	DRGY / ELEMENTREE/REPRISE †
(37)	39	—	2	RDCK ME RIGHT / JUST WON'T BURN	SUSAN TEDESCHI / TONE COOL/ROUNDER/IDJMG
(38)	NEW ▶		1	BLED FDR DAYS / WISCONSIN DEATH TRIP	STATIC-X / WARNER BROS.
39	38	39	20	WHY DON'T YDU GET A JOB? / AMERICANA	THE OFFSPRING / COLUMBIA †
(40)	RE-ENTRY		3	GUARDIAN ANGEL / SOULMOTOR	SOULMOTDR / CMC INTERNATIONAL

Billboard. JUNE 26, 1999

Modern Rock Tracks™

THIS WK	LAST WK	2 WKS AGO	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				No. 1	
(1)	2	4	4	SCAR TISSUE / CALIFORNICATION (1 week at No. 1)	RED HDT CHILI PEPPERS / WARNER BROS. †
(2)	3	2	9	LAST KISS / NO BOUNDARIES	PEARL JAM / EPIC
3	1	1	20	MY DWN WDRST ENEMY / A PLACE IN THE SUN	LIT / RCA †
(4)	4	3	8	ALL STAR / ASTRO LOUNGE	SMASH MOUTH / INTERSCOPE †
(5)	5	5	8	WHAT'S MY AGE AGAIN? / ENEMA OF THE STATE	BLINK 182 / MCA †
(6)	8	9	19	FREAK DN A LEASH / FOLLOW THE LEADER	KDRN / IMMORTAL/EPIC †
7	7	7	13	ENDS / WHITEY FORD SINGS THE BLUES	EVERLAST / TOMMY BOY †
8	6	6	22	PRAISE YDU / YOU'VE COME A LONG WAY, BABY	FATBOY SLIM / SKINT/ASTRALWERKS/VIRGIN †
(9)	11	15	11	BATTLE FLAG / HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS / SKINT/SUB POP/COLUMBIA †
10	9	8	17	BETTER DAYS (AND THE BDTTDM DROPS OUT) / MOBILE ESTATES	CITIZEN KING / WARNER BROS. †
(11)	15	16	5	AMERICAN WDMAN / 5	LENNY KRAVITZ / MAVERICK/VIRGIN †
				AIRPOWER	
(12)	16	25	3	GET BDRN AGAIN / NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS / COLUMBIA
13	12	12	23	HEAVY / DOSAGE	COLLECTIVE SOUL / ATLANTIC
14	10	10	27	DNE / MY OWN PRISON	CREED / WIND UP
(15)	17	18	12	BAWITOABA / DEVIL WITHOUT A CAUSE	KID ROCK / TOP DOG/LAVA/ATLANTIC †
				AIRPOWER	
(16)	21	28	3	NDDKIE / SIGNIFICANT OTHER	LIMP BIZKIT / FLIP/INTERSCOPE †
				AIRPOWER	
(17)	19	21	5	THE KIDS AREN'T ALRIGHT / AMERICANA	THE OFFSPRING / COLUMBIA
18	13	13	11	AWFUL / CELEBRITY SKIN	HOLE / DGC/INTERSCOPE †
19	18	17	30	BLUE MDNOAY / CANDYASS	ORGY / ELEMENTREE/REPRISE †
				AIRPOWER	
(20)	23	20	12	WHATEVER / GODSMACK	GODSMACK / REPUBLIC/UNIVERSAL †
21	14	11	10	FALLS APART / 14:59	SUGAR RAY / LAVA/ATLANTIC
22	22	19	10	ARMY / THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FDLDS FIVE / 550 MUSIC/ERG †
23	20	14	16	NEW / "GO" SOUNDTRACK	ND DOUBT / WORK/ERG †
(24)	26	24	9	WHEN I GRDW UP / VERSION 2.0	GARBAGE / ALMO SOUNDS/INTERSCOPE
(25)	28	31	5	WHY I'M HERE / FEBRUARY SUN	DLEANDER / REPUBLIC/UNIVERSAL
26	24	23	8	DPEN RDAD SONG / EVE 6	EVE 6 / RCA
(27)	37	—	2	SDMEDAY / 14:59	SUGAR RAY / LAVA/ATLANTIC
28	25	22	22	WHY DDN'T YDU GET A JDB? / AMERICANA	THE DFFSPRING / COLUMBIA †
(29)	32	34	5	STEAL MY SUNSHINE / YOU CAN'T STOP THE BUM RUSH	LEN / WORK/ERG †
30	27	26	7	JESUS DR A GUN / SUNBURN	FUEL / 550 MUSIC/ERG †
(31)	NEW ▶		1	BLACK BALLDDN / DIZZY UP THE GIRL	GOO GOO DOLLS / WARNER BROS.
32	29	30	5	THE NEGDTIATIDN LIMERICK FILE / HELLO NASTY	BEASTIE BOYS / GRAND ROYAL/CAPITOL
(33)	31	33	6	ALL THAT YDU ARE (X3) / THE DEVIL YOU KNOW	ECDNDLINE CRUSH / RESTLESS †
34	30	27	17	LIVING DEAD GIRL / HELLBILLY DELUXE	ROB ZDMBIE / GEFFEN/INTERSCOPE †
(35)	34	35	4	MEET VIRGINIA / TRAIN	TRAIN / AWARE/COLUMBIA †
(36)	36	—	2	LADYFINGERS / ELECTRIC HONEY	LUSCIOUS JACKSON / GRAND ROYAL/CAPITOL
(37)	38	37	3	YEAH, WHATEVER / HALFWAY DOWN THE SKY	SPLENDER / C2
38	35	32	8	DDN'T THINK TWICE / CHEATING AT SOLITAIRE	MIKE NESS / TIME BOMB
(39)	39	38	4	CARS / OBSOLETE	FEAR FACTORY / ROADRUNNER
40	RE-ENTRY		5	LIT UP / BUCKCHERRY	BUCKCHERRY / DREAMWORKS †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100 HOT ONE HUNDRED

HITS! IN TOKIO

Week of May 9, 1999

1. Army / Ben Folds Five
2. No Scrubs / TLC
3. Canned Heat / Jamiroquai
4. Movin' On Without You / Hikaru Utada
5. Promises / The Cranberries
6. New Brighter Day / Keziah Jones
7. Georgy Porgy / Eric Benét Featuring Faith Evans
8. Who's Been Sleeping / Swing Out Sister
9. Nights Over Egypt / Incognito
10. The Animal Song / Savage Garden
11. Believe / Misia
12. Get Involved / Raphael Saadiq And Q-Tip
13. Back Together Again / Maxi Priest & Elisha La'Verne
14. Sukatonosuna / UA
15. I Really Like It / Harlem World
16. ...Baby One More Time / Britney Spears
17. Hooked On A Feeling / Baha Men
18. I See The Sun / Tommy Henriksen
19. Sunny / Freyz
20. Believe / Cher
21. Girlfriend/Boyfriend / Blackstreet
22. Nantekoishitendaro / Dreams Come True
23. Push Upstairs / Underworld
24. Life / K-Ci & Jojo
25. Tender / Blur
26. Everybody / Dede
27. Hey Boy, Hey Girl / The Chemical Brothers
28. She's So High / Tal Bachman
29. Hold On / Tom Waits
30. Electricity / Suede
31. Hate Me Now / Nas Featuring Puff Daddy
32. Beautiful Rain / Little Tempo Featuring Eddi Reader
33. Grateful Days / Dragon Ash Featuring Aco, Zeebra
34. You Don't Know Me / Armand Van Helden
35. Flying Saucer / United Future Organization
36. Fortunate / Maxwell
37. Honorebanero / Kuremubon
38. Denise / Fountains Of Wayne
39. As / George Michael With Mary J. Blige
40. You Get What You Give / New Radicals
41. Soula / Bird
42. I Want It That Way / Backstreet Boys
43. Revelation Sunshine / Cree Summer
44. Party With Fun Factory / Fun Factory
45. Let Yourself Go, Let Myself Go / Dragon Ash
46. Party Lick-A-Ble's / Bootsy Collins
47. Pretty Fly (For A White Guy) / Offspring
48. Sitting Down Here / Lene Marlin
49. First Love / Hikaru Utada
50. Inspired / Satoshi Tomiie Featuring Diane Charlemagne

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: http://www.j-wave.co.jp

More Scripted Comedy Shows Under Development At VH1

VH1'S NEW SHOWS: There's a trend going on at VH1: more scripted and comedy-oriented shows, judging from the 1999 development slate.

Most of these programs will have music-related content, so VH1 can still stand by its slogan, "Music First," unlike its sister channel MTV, which regularly receives criticism for its non-music programming.

"We're not going to reduce the number of music-video hours with the new shows," says VH1 executive VP of programming and production **Jeff Gaspin**. "Instead, we're going to reduce reruns of shows like 'Behind The Music' and 'Before They Were Rock Stars.' The new shows will take the place of those reruns, and we don't anticipate that any of our current shows will be canceled to make way for the new ones."

One VH1 show in development is "The Jon Brion Show," a music-oriented talk show hosted and produced by L.A. musician **Jon Brion**, who has been hosting jam sessions for the last few years at the L.A. nightclub Largo. "The Jon Brion Show" will feature up-and-coming talent, as well as established acts.

Another show in development is "Behind The Music II: The Road To Fame." This spinoff of VH1's popular "Behind The Music" documentary series will focus on newer artists like **Sugar Ray** and **the Cranberries**.

Shows in the music-trivia category include "Rock & Roll Treasure," a music memorabilia program; "Rock & Roll Record Breakers," focusing on music-related record-setters; "Pop-Up Quiz," a game-show spinoff of VH1's "Pop-Up Video"; and "Rock's Greatest," a magazine-style show about great moments in rock history, as determined by VH1.

The comedy shows include "Time Capsule 2000," which takes a look at what might happen if the president asked VH1 to put together the most important music artists and artifacts of the 20th century, and "The Whitest Man On Earth," an animation series about "a lovable loser named Randy Sagan" that will combine cartoons and videoclips. (We still think MTV's "Beavis & Butt-head" will be hard act to follow.)

Other comedy programs in development are "Back In Black," which VH1 describes as " 'The Twilight Zone' meets rock'n'roll"; "Planet Rock," which explores the concept that Earth's pop-music culture was really manipulated by aliens; "Party At The Greenbergs," a show centered around a fictional music-biz party; and "Pop Rocks," a comedy-drama about a fictional music video production company called Pop Rocks.

And in the "do we really need to see this?" category is "VH1's Celebrity Karaoke Cabaret," which features celebrities and non-celebrities singing their favorite songs, karaoke-style.

"These shows are all part of VH1's continued investment in original programming," says Gaspin. He adds that although VH1 won't pick up all of the shows, the majority of the programs that will become VH1 series are expected to premiere next year.

THE EYE

by Carla Hay

THIS & THAT: MTV has named **Amy Doyle** director of music programming. She was previously operations manager of modern rock station WXDG Detroit.

The punk label Epitaph Records is launching a music-video show called "Punk-O-Rama TV" in select California markets. The program will include clips and interviews with acts on Epitaph and on the Hellcat label, which is owned by Epitaph founder **Brett Gurewitz** and **Rancid** singer **Tim Armstrong**. Broadcast times and affiliates for "Punk-O-Rama TV" can be found by visiting www.punkorama.com.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the pop show "Viva Videos."

TV affiliate: KCNG-TV Las Vegas.

Program length: 60 minutes.

Time slot: 11 p.m. Saturdays.

Key staffers: **Priscilla Tunheim**, executive producer; **Sean Brown**, producer; **Charles Waddell**, director/editor; **Josh Anderson**, host/co-editor.

Following are the top five videos for the episode that aired June 5:

1. **Marvelous 3**, "Freak Of The Week" (Hi-Fi/Elektra).
2. **Finger Eleven**, "Above" (Wind-Up).
3. **Big Mike**, "Hustlers" (Rap-A-Lot).
4. **My Friend Steve**, "Charmed" (Mammoth).
5. **Jennifer Lopez**, "If You Had My Love" (Work Group).

TO OUR READERS: Due to a computer error, Broadcast Data Systems information in Billboard's Video Monitor was a week older than stated from the March 27 issue through the May 29 issue. The problem was rectified in the June 5 issue.

FOR WEEK ENDING JUNE 13, 1999

Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **Ja Rule**, Holla Holla
2 **Chante Moore**, Chante's Got A Man
3 **B.G.**, Cash Money Is An Army
4 **R. Kelly**, Did You Ever Think
5 **Jennifer Lopez**, If You Had My Love
6 **Eminem**, Guilty Conscience
7 **Blaque**, 808
8 **702**, Where My Girls At?
9 **Maxwell**, Fortunate
10 **Eve & Nokio**, What Ya Want
11 **Eric Benet**, Spend My Life With You
12 **Roots**, The Next Movement
13 **Case**, Happily Ever After
14 **Monica**, Street Symphony
15 **Missy "Misdemeanor" Elliott**, She's A Bitch
18 **Eightball & MJG**, We Started This
17 **Ginuwine**, So Anxious
18 **Will Smith**, Wild Wild West
19 **OLU**, Baby Can't Leave It Alone
20 **Sway & King Tech**, The Anthem
21 **Mase Feat. Blackstreet**, Get Ready
22 **Jay-Z**, Jigga What
23 **Common Feat. Sadat X**, 1999
24 **Dave Hollister**, Baby Mama Drama
25 **Mobb Deep**, Quiet Storm
26 **Faith Evans**, Never Gonna Let You Go
27 **Tyrese**, Lately
28 **Dru Hill**, You Are Everything
29 **T.W.O.Y.**, Players Holiday
30 **Rahzel**, All I Know

NEW ONS

Sporty Thievz, No Pigeons
Destiny's Child, Bills, Bills, Bills
Jesse Powell, **Bout It**, Bout It

CMT
COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Lila McCann**, With You
2 **Shedaisy**, Little Good-Byes
3 **John Michael Montgomery**, Hello L.O.V.E.
4 **Sammy Kershaw & Lorrie Morgan**, Maybe Not Tonight
5 **Steve Wariner**, Two Teardrops
6 **George Strait**, Write This Down
7 **Joe Diffie**, A Night To Remember
8 **Alabama**, God Must Have Spent A Little More
9 **Martina McBride**, Whatever You Say
10 **Shania Twain**, You've Got A Way
11 **The Wilkinsons**, Boy Oh Boy
12 **Clay Walker**, She's Always Right
13 **Tim McGraw**, Please Remember Me
14 **Rebecca Lynn Howard**, When My Dreams Come
15 **Mary Chapin Carpenter**, Almost Home *
16 **Lonestar**, Amazed *
17 **Trio**, After The Gold Rush
18 **Sherrie Austin**, Never Been Kissed *
19 **Mark Wills**, She's In Love *
20 **Faith Hill**, The Secret Of Life *
21 **Alan Jackson**, Little Man *
22 **Claudia Church**, Home In My Heart *
23 **Julie Reeves**, Trouble Is A Woman *
24 **Dwight Yoakam**, Crazy Little Thing Called Love *
25 **Montgomery Gentry**, Hillbilly Shoes
26 **Andy Griggs**, You Won't Ever Be Lonely
27 **Brad Paisley**, Who Needs Pictures
28 **Rankin Family**, Movin' On *
29 **Vince Gill & Patty Loveless**, My Kind Of
30 **Warren Brothers**, She Wants To Rock *
31 **Monte Warden**, It's Only Love
32 **Sara Evans**, Fool, I'm A Woman *
33 **Bill Engvall**, Hollywood Indian Guides
34 **David Ball**, Watching My Baby Not Coming
35 **Redmon & Vale**, If I Had A Nickel
36 **Ricochet**, Seven Bridges Road
37 **Shania Twain**, Man! I Feel Like A Woman!
38 **Terri Clark**, Everytime I Cry
39 **Brooks & Dunn**, South Of Santa Fe
40 **Chris LeDoux**, Life Is A Highway
41 **Sawyer Brown**, Drive Me Wild
42 **Chad Brock**, Lightning Does The Work
43 **Kenny Chesney**, How Forever Feels
44 **Chely Wright**, Single White Female
45 **South Sixty Five**, No Easy Goodbye
46 **Shane Minor**, Slave To The Habit
47 **Paul Brandt**, That's The Truth
48 **Kenny Rogers**, The Greatest
49 **Chalee Tennison**, Someone Else's Turn To
50 **Stacy Dean Campbell**, Makin' Good Time

* Indicates Hot Shots

NEW ONS

Jessica Andrews, You Go First
Kelly Willis, Not Forgotten You
Montgomery Gentry, Lonely And Gone

MTV
MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Will Smith**, Wild Wild West
2 **Jennifer Lopez**, If You Had My Love
3 **Backstreet Boys**, I Want It That Way
4 **Madonna**, Beautiful Stranger
5 **Britney Spears**, Sometimes
6 **TLC**, No Scrubs
7 **Ricky Martin**, Livin' La Vida Loca
8 **Sugar Ray**, Someday
9 **702**, Where My Girls At?
10 **Kid Rock**, Bawitdaba
11 **Red Hot Chili Peppers**, Scar Tissue
12 **Limp Bizkit**, Nookie **
13 **Lit**, My Own Worst Enemy
14 **Tyrese**, Lately
15 **Jay-Z**, Jigga What
16 **Smash Mouth**, All Star
17 **Robbie Williams**, Millennium
18 **Nas Feat. Puff Daddy**, Hate Me Now
19 **Busta Rhymes Feat. Janet**, What's It...
20 **'N Sync**, I Drive Myself Crazy
21 **Whitney Houston**, It's Not Right But..
22 **Blaque**, 808
23 **Len**, Steal My Sunshine
24 **Enrique Iglesias**, Bailamos
25 **Sheryl Crow**, Sweet Child O' Mine
26 **Buckcherry**, Lit Up
27 **Ja Rule**, Holla Holla
28 **Blink 182**, What's My Age Again?
29 **Lenny Kravitz**, American Woman
30 **Joey McIntyre**, I Love You Came Too Late
31 **Dru Hill**, You Are Everything
32 **Goo Goo Dolls**, Black Balloon
33 **Lo Fidelity Allstars**, Battleflag
34 **Orgy**, Stitches
35 **Eminem**, Guilty Conscience
36 **Jamiroquai**, Canned Heat
37 **112 Feat. Lil'z**, Anywhere
38 **Freestylers**, Here We Go
39 **Godsmack**, Whatever
40 **Aaliyah**, Are You That Somebody?
41 **Brandy**, Almost Doesn't Count
42 **Hole**, Awful
43 **Everlast**, Ends
44 **Jordan Knight**, Give It To You
45 **Missy "Misdemeanor" Elliott**, She's A Bitch
46 **Geri Halliwell**, Look At Me
47 **Silverchair**, Ana's Song
48 **Aerosmith**, I Don't Want To Miss A Thing
49 **The The Offspring**, Why Don't You Get A Job?
50 **R. Kelly**, Did You Ever Think

** Indicates MTV Exclusive

NEW ONS

Blackstreet, Think About You
Mystikal & Outkast, Neck Uv Da Woods
Garbage, When I Grow Up
Heavy D, On Point
Destiny's Child, Bills, Bills, Bills
Chemical Brothers, Let Forever Be
Tal Bachman, She's So High
Vitamin C, Smile
Def Leppard, Promises

VH1
MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Ricky Martin**, Livin' La Vida Loca
2 **Shania Twain**, That Don't Impress Me Much
3 **Lenny Kravitz**, Fly Away
4 **TLC**, No Scrubs
5 **Sugar Ray**, Every Morning
6 **Madonna**, Beautiful Stranger
7 **Smash Mouth**, All Star
8 **Goo Goo Dolls**, Black Balloon
9 **Lenny Kravitz**, American Woman
10 **Sixpence None The Richer**, Kiss Me
11 **Jennifer Lopez**, If You Had My Love
12 **Sheryl Crow**, Sweet Child O' Mine
13 **Sarah McLachlan**, I Will Remember You
14 **Cher**, Strong Enough
15 **Backstreet Boys**, I Want It That Way
16 **Everlast**, What It's Like
17 **Dave Matthews & Tim Reynolds**, Crush
18 **Whitney Houston**, It's Not Right But...
19 **Cher**, Believe
20 **Jewel**, Down So Long
21 **Phil Collins**, You'll Be In My Heart
22 **John Mellencamp**, I'm Not Running Anymore
23 **Tom Petty & The Heartbreakers**, Free Girl Now
24 **Shania Twain**, You've Got A Way
25 **Brandy**, Almost Doesn't Count
26 **Fatboy Slim**, Praise You
27 **Sugar Ray**, Someday
28 **Tom Petty & The Heartbreakers**, Room At The Top
29 **Alanis Morissette**, Uninvited
30 **Donna Summer**, On The Radio
31 **Tal Bachman**, She's So High
32 **Blondie**, Nothing Is Real But The Girl
33 **Will Smith**, Wild Wild West
34 **Jamiroquai**, Canned Heat
35 **Smash Mouth**, Walkin' On The Sun
36 **Natalie Imbruglia**, Torn
37 **Sheryl Crow**, Anything But Down
38 **Robbie Williams**, Millennium
39 **Geri Halliwell**, Look At Me
40 **Natalie Merchant**, Life Is Sweet
41 **Sheryl Crow**, My Favorite Mistake
42 **TLC**, Waterfalls
43 **Eagle-Eye Cherry**, Save Tonight
44 **Goo Goo Dolls**, Slide
45 **Matchbox 20**, Back 2 Good
46 **Ricky Martin**, The Cup Of Life
47 **Green Day**, Time Of Your Life
48 **Goo Goo Dolls**, Iris
49 **Buckcherry**, Lit Up
50 **Barenaked Ladies**, One Week

NEW ONS

Elvis Costello, She
Garbage, When I Grow Up
Fuel, Jesus Or A Gun
Vonda Shepherd, Baby Don't Break My Heart Slow

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 26, 1999.

THE BOX music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

Eminem, Guilty Conscience
Backstreet Boys, I Want It That Way
Will Smith, Wild Wild West
Whitney Houston, It's Not Right But It's Okay
Monica, Street Symphony
Britney Spears, Sometimes
Dru Hill, You Are My Everything
TLC, No Scrubs
Mase, Get Ready
112 Feat. Lil'z, Anywhere
Insane Clown Posse, Another Love Song
Jennifer Lopez, If You Had My Love
Deborah Cox, It's Over Now
'N Sync, I Drive Myself Crazy
Missy "Misdemeanor" Elliott, She's A Bitch
Ricky Martin, Livin' La Vida Loca
Ice Cube, F'Dyin
Korn, Freak On A Leash

NEW

1 Life 2 Live, Can't Nobody
Black Dave, Big Mama
Def Leppard, Promises
Destiny's Child, Bills, Bills, Bills
Dido, Here With Me
Esthero, That Girl
Heavy D, On Point
Hole, Awful
The Moffats, Until You Loved Me
Naughty By Nature, Jamboree
Profyle, I Ain't The One
Q'sta Tha Don, Finer Things
Silk, Meeting In My Bedroom
Sporty Theives, No Pigeons
The Cranberries, Animal Instinct
Tonic, You Wanted More
Tracie Spencer, It's All About You..
Whoridas, Dock Of The Bay

M2

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Atari Teenage Riot, Revolution Action
Fuel, Jesus Or A.
Paris Combo, Moi, Mon Ame Et Ma Conscience
Tonic, You Wanted More
The Chemical Brothers, Let Forever Be

MUCHMUSIC

Continuous programming
299 Queen St West
Toronot, Ontario MSV2Z5

Amanda Marshall, Love Lift Me (new)
Alanis Morissette, So Pure (new)
B*Witched, Rollercoaster (new)
Fear Factory, Cars (new)
Hole, Awful (new)
Mathematik, Rhyme Training (new)
Monica, Street Symphony (new)
The Cranberries, Animale Instinct (new)
The Chemical Brothers, Let Forever Be
Backstreet Boys, I Want It That Way
Ricky Martin, Livin' La Vida Loca
Britney Spears, Sometimes
Will Smith, Wild Wild West
Madonna, Beautiful Stranger
Jennifer Lopez, If You Had My Love
The Cranberries, Promises
Edwin, Trippin
Sky, Push
Everlast, Ends
TLC, No Scrubs

MTV EUROPE

Continuous programming
Hawley Crescent
London NW18TT

Madonna, Beautiful Stranger
Britney Spears, Sometimes
TLC, No Scrubs
Backstreet Boys, I Want It That Way
Will Smith, Wild Wild West
TQ, Bye Bye Baby
Shania Twain, That Don't Impress Me Much
The Offspring, Why Don't You Get A Job?
Jamiroquai, Canned Heat
2Pac, Changes
New Radicals, Get What You Give
Phats & Smalls, Turn Around
Texas, In Our Lifetime
Robyn, Electric
Ricky Martin, Livin' La Vida Loca
Whitney Houston, My Love Is Your Love
Stereophonics, Pick A Part That's New
Sixpence None The Richer, Kiss Me
Baz Luhrman, Everybody's Free (To Wear Sunscreen)
ATB, Don't Stop

COLLEGE TELEVISION NETWORK

24 hours daily
32 E 57th Street
New York, NY 10022

NEW

Smash Mouth, All Star
Jennifer Lopez, If You Had My Love
Jamiroquai, Canned Heat
Train, Meet Virginia
Missy "Misdemeanor" Elliott, She's A Bitch
Eva & Nokio, What Ya Want
Dido, Here With Me
Shalby Starner, Don't Let Them
Sheryl Crow, Sweet Child O' Mine
Goo Goo Dolls, Black Balloon
Van Morrison, Back On Top

JBTV

Three hours weekly
216 W Ohio
Chicago, IL 60610

Mercury Rev, Opus 40
Less Than Jake, All My Best Friends. .
Cheater, Teenage Zero
Dropkick Murphy's, Ten Years Of Service
Ten Foot Pole, The Getaway
Lenny Kravitz, American Woman
Insane Clown Posse, Another Love Song
Sebadoh, Flame
Tin Star, Viva
Moby, Run On
Luscious Jackson, Ladyfingers
Sugar Ray, Someday
Manic Street Preachers, If You Tolerate This

RAGE
TV FOR U-NOT THEM -38

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Buck Cherry, Lit Up
Chevelle, Mia
Fun Lovin' Criminals, Big Night Out
Blink 182, What's My Age Again
Freestylers, Here We Go
Shootyz Groove, L-Train
Train, Meet Virginia
Cycle Fly, Supergod
Tin Star, Viva
Lit, My Own Worst Enemy
Silverchair, Ana's Song (Open Fire)
Orgy, Blue Monday
The Living End, Prisoner Of Society
DJ Rap, Bad Girl
Blessed Union Of Souls, Hey Leonardo

WB'S PRETENDERS STAY VITAL ON 'VIVA'

(Continued from page 1)

N.J. "Even though there are countless female acts out there, none of them can hold a candle to Chrissie Hynde. She sounds great on this record."

The album is the venerable band's first studio recording since 1994's "Last Of The Independents," a set that spawned the hit single "I'll Stand By You" and was followed by the live set "Isle Of View" in 1995. "Viva El Amor" was issued May 17 in the U.K. and throughout Europe on WEA, rendering it a hot U.S. import item.

"It was somewhat unwise of Warner Bros. to not do a simultaneous worldwide release, because I've already sold a few hundred copies," says Jane Corbett, manager at Reckless Records, an indie shop in Athens, Ga. "The die-hard fans are snapping it up now. We can't keep it in stock."

According to the label, the staggered release dates are due to the band's worldwide promotional commitments and setup needs in the U.S.

Live gigs and a high TV profile are key elements of the marketing strategy behind "Viva El Amor" in the U.S. For starters, the Pretenders will debut the album at a special showcase Wednesday (23) at the Bowery Ballroom in New York. Later in the week, the band will tape an episode of "VH1 Storytellers." The music network is also preparing an edition of "Behind The Music" on the band. Airdates for both programs are still to be determined.

From there, the band will balance press commitments with appearances on "Late Night With David Letterman," as well as on the "Today" show's Sunday-morning concert series at New York's Rockefeller Center.

Radio enters the picture on Tuesday (22), when Warner Bros. begins soliciting airplay for the single "Human" from mainstream rock, modern rock, and triple-A formats. The label will begin working the track to top 40 radio July 13.

"It's been a while since their last hit, but 'Human' is a great song that deserves a chance," says Zakk Tyler, music director at rock outlet WTPT Greenville, S.C. "I think it has strong audience potential."

Unfortunately, reaction to "Viva El Amor" hasn't been as universally positive. Shortly after its U.K. and continental Europe release, "Viva El Amor" debuted at No. 72 on Music & Media's European Top 100 Albums chart in the June 12 issue, prompted by initial sales in the U.K., Germany, and Sweden. But further retail activity in Spain and Greece couldn't prevent the album from then falling to No. 87 before disappearing from the chart.

In the U.K., where reviews of "Viva El Amor" were almost uniformly complimentary, guitarist/vocalist Hynde was prominently featured in a number of prestigious lifestyle publications, as well as on BBC 1's April 18 TV broadcast of a Linda McCartney tribute concert that had been held eight days earlier at London's Royal Albert Hall. Hynde had helped organize the concert.

Warner Music also staged a well-received, full-length media gig by the Pretenders April 29 at the London venue Sound Republic.

> *'It's never been my intention to change the world or set an example for others to follow'*
>
> **- CHRISSIE HYNDE -**

Despite these factors and generally healthy airplay for the U.K.'s single "Human," which was commercially released May 3, the track managed only one week in the top 40 of the U.K.'s Chart Information Network chart, peaking at No. 33. Without the presence of a major hit to advertise it, "Viva El Amor" debuted and crested at No. 32 on the album chart, the lowest peak of any of the Pretenders' albums in a chart career that began in January 1980 with their No. 1 self-titled debut.

Hassan Choudhury, London-based director of international for Warner Music, notes the album's sales of some 30,000 units to date in both Germany and Spain, saying that Hynde completed "a fantastic set of promotion" that included visits to France, Italy, Spain, Germany, Sweden, and the Czech Republic. The trip included the Pretenders' first-ever gig in Prague. But he admits that "we were expecting a top 15 [U.K.] single with 'Human.' "

Choudhury says that European promotion of "Viva El Amor" will continue throughout the summer. The Pretenders play July 10 at the London Fleadh, on the same bill as Van Morrison and Elvis Costello. Two days later, "Popstar" will be released as a second U.K. single. The CD single will feature two extra tracks: a different version of the album track "Samurai" and a cover of Neil Young's "Needle And The Damage Done."

'POP-FLAVORED ROCK'

With "Viva El Amor," the Pretenders' musical goal was simple.

"We wanted to create a collection of immediate, pop-flavored rock songs—songs that instantly felt good, but songs that could also stand the test of time," Hynde says.

The album was almost a conceptual collection based on its closing cut, "Biker." "It was going to be about the outlaw, the nonconformist who lives by his own set of rules because he has principles—something that seems to be currently lacking in society," says Hynde.

Her idea wasn't a hit with her label and management. "Everyone hated it so much that I was talked out of the idea, which is a rare occurence for me," she says with a laugh.

Hynde eventually gravitated to the idea of calling the set "Viva El Amor" after marrying a Colombian man and examining that culture's historical media. "I shared [the idea] with Linda McCartney. She loved it, and she wanted to do a picture."

McCartney then took some photos for the album. A month after the shoot, she died of cancer-related complications.

"A week after she died, I got a call from someone at her photo agency, who said he had something that Linda left for me. It was a picture from the shoot of me looking up at the sky with the words *'viva el amor'* written on it. Needless to say, it became the cover of the album. For once, I was glad that someone talked me out of something."

Largely produced by Stephen Street, "Viva El Amor" shows Hynde further sharpening her chops as a tunesmith, collaborating with pop hitmakers Tom Kelly and Billy Steinberg, as well as continuing to write with band guitarist Adam Seymour. With Martin Chambers on drums and Andy Hobson on bass, the group started working on the album two years ago.

"We recorded for eight weeks, then we did a tour last summer—and then we went in and did a few more songs, just to try some other stuff," Hynde says. "In the end, we wound up with a lot of tracks, including a song I did with Ali Campbell [of UB40]. They'll all turn up eventually."

In the meantime, the Pretenders are preparing for a long stint on the road. On July 13, they'll begin a series of Lilith Fair shows. The band is booked by Barbara Skydell and managed by Gail Colson.

> *'Even though there are countless female acts out there, none of them can hold a candle to Chrissie Hynde'*
>
> **- JANE LITTLE -**

That stint will be followed by a brief European trek in September and a headline tour of theaters in the U.S. in October.

Originally featuring Hynde and Chambers with bassist Pete Farndon and guitarist James Honeyman-Scott, the Pretenders bowed in January 1979 with the U.K. pop hit "Stop Your Sobbing." By the following spring, they were on a roll, scoring a second hit with the now-classic "Brass In Pocket (I'm Special)." That tune was among the many highlights of an eponymous debut that also clicked in the U.S., where it reached the top 10.

That set would become a launching point for a colorful career, both onstage and offstage. While racking up nine successful albums, the band would also endure the untimely death of band members Honeyman-Scott and Farndon, who died of drug overdoses in 1982 and 1983, respectively. Honeyman-Scott's passing was particularly hard on Hynde.

"I'll always feel a debt to him," she says. "He guided me for many years. Whenever I had to make a musical decision after he died, I would meditate and think about what he'd do, and that's what I would do. It was out of my respect for him that I kept the band alive. I think he would've have taken it hard if the project had died when he did."

All of this adds up to an enduring musical entity cited by numerous artists—including Tori Amos and Garbage's Shirley Manson—as a prime influence. Although she's flattered, Hynde is reluctant to accept such accolades.

"If people respect what we do, that's great," she says. "But it's never been my intention to change the world or set an example for others to follow. I just wanted to play guitar in a rock 'n'roll band."

LABELS' NET OPTIONS IRK U.K. RETAILERS

(Continued from page 1)

music merchants' anxiety over the pace of technological change and its effect on their businesses is being fueled by a lack of communication from record companies. Retailers are increasingly worried about how labels are proceeding with their online developments, says McLaughlin.

"The concern is what they're going to do with the advantage that they've got as copyright owners," McLaughlin says. "I believe they have a responsibility as copyright owners to behave in such a way that they do not undermine and disadvantage retailers as they go forward."

He complains that a history of increased cooperation between the two sectors in recent times has not been extended into the world of E-commerce.

Asks McLaughlin, "What is to stop the record companies getting a real competitive advantage on the Net by giving their customers something that they can't get from other E-commerce retailers? It's something we can't compete with; we're not copyright owners, and I want them to behave responsibly. Retail around the world will actually be watching to see how they behave. Retailers wouldn't hesitate to make serious representations to government if we found them to be behaving in an irresponsible manner that is not consistent with competition law."

Jimmy Devlin, co-chairman of the British Phonographic Industry's BARD liaison committee (and managing director of U.K. indie label MDMC), declines to comment on McLaughlin's remarks.

Sources within the U.K. record industry suggest that the lack of information to retailers from labels reflects the fact that the industry is still having trouble formulating its own plans and position over E-commerce. "There's something of a lack of communication within the record industry itself," says one executive. "Often the U.K. company doesn't know what's happening in the U.S. as far as online plans are concerned."

> *'Customers appear to want another way of buying their products'*
>
> **- BRIAN McLAUGHLIN -**

McLaughlin, a member of government think tank the Music Industry Forum, says he has voiced his concerns to a representative of U.K. Secretary of State for Culture, Media, and Sport Chris Smith's office, "who has been meeting members to find out what issues they might like to see raised on future agendas."

The lack of communication from labels on their E-commerce plans is a major irritant for retailers, says McLaughlin. "Nobody's talking to us," he says. "Here we are in an industry where suppliers and retailers have worked together—certainly in the U.K.—for as many years as you care to remember. Now there's a lot of technological changes going on, and yet the partners in the music industry are not talking to each other about it. Between us, how are we going to manage this change for the benefit of the industry and the customer?"

McLaughlin says that E-commerce represents a major new opportunity for music retailers. "Change is taking place, and we're involved in that; we are having to recognize that customers appear to want another way of buying their products."

McLaughlin was speaking to Billboard shortly before HMV U.K.'s annual conference (June 7-8) in Brighton on Britain's south coast, attended by some 200 delegates, including its U.K. and Ireland store managers. McLaughlin told the conference that the next year will see the opening of "at least 16" new stores (last year, HMV opened 12 new U.K. stores), along with the launch of its full-scale online operation by the end of 1999. The total amount spent on new stores, staff training, marketing, and online developments will be "in excess of 20 million pounds" ($32.2 million).

ASIAN MECHANICAL ROYALTY MEMORANDUM OF UNDERSTANDING SIGNED

(Continued from page 1)

predecessor—as the Memorandum of Understanding (MoU).

"The new MoU . . . will greatly improve licensing and collections of record royalties in the region," says BMG Music Publishing president Nick Firth, who headed the team of publishers' representatives during the protracted negotiations.

Michael Smellie, Asia-Pacific

BANDIER

senior VP at BMG Entertainment International, who led the label team, says, "It shows that publishers and record companies can work together in ways where many people think they can't."

Martin Bandier, chief executive of EMI Music Publishing, says, "While it doesn't totally satisfy all of our needs, it's a step in the right direction."

There are some industry members with reservations at the local level, and, of course, Asia's ongoing economic woes represent a sobering background to the latest deal. Yet the positives seem to outweigh the negatives: For example, powerful regional independent label Rock Records—often criticized for not being part of the previous MoU—has signed the new Hong Kong deal, and company president Sam Duann contends that he is inclined to do the same elsewhere in the region, on a national basis, in the future.

"Despite the [Asian] downturn, Hong Kong still sets precedents for the region industrywise, and I think this agreement will set a precedent," says Jane English, regional director of legal and business affairs at EMI Music Publishing Asia. English also serves as managing director of EMI's Hong Kong music publishing unit and chairman of the local music publishers' group.

REGIONAL RATE INCREASES

The MoU, announced officially June 10, is backdated to Jan. 1 of this year and will run to Dec. 31, 2003. The headline mechanical royalty rate increases from the 5.4% PPD (published price to dealer) set forth in the 1994 MoU to 6% PPD for Asia, excluding Japan and Hong Kong. However, that rate appears to be subject to a 10% discount in four territories—Singapore, Malaysia, Taiwan, and Korea—and an even greater discount in the Philippines, Indonesia, and Thailand, where the rate will be 2.7% PPD.

The discounts apply until total sales in a given territory reach the same level as those recorded in the territory in the year ending December 1996, plus 10%. Once that level is reached, the rate goes up to 6%. The separately negotiated Hong Kong agreement calls for a headline royalty rate of 6.75%, up from 6%. It is not known what discounts, if any, apply there.

A number of national music publishing executives polled by Billboard appear to favor the new arrangements. Marivic Benedicto, GM of

SMELLIE

Verje Publishing, EMI's Philippines subpublisher, calls it "fair," while Steve Hong, copyright manager at EMI's publishing unit in Korea, says that labels there should not be hit hard by the rate.

"The domestic industry should revive next year after the economic slowdown," he says.

ACCOUNTING CLAUSES

The new MoU includes a detailed audit clause and a strict timetable for accounting and obliges the labels to pay interest on late royalty payments to publishers and composers. Attempts to introduce a similar audit process in 1996 and 1997 failed because of sensitivities on both sides. The accord also extends the provisions of the 1994 MoU to emerging markets such as Myanmar, Laos, Vietnam, Cambodia, Macau, and Brunei.

The 1994 MoU established the principle of mechanical royalty pay-

ENGLISH

ments in markets such as Taiwan, the Philippines, Indonesia, Thailand, and South Korea, in addition to enforcing existing accords in Hong Kong, Singapore, and Malaysia. "The first MoU was a landmark in Asia and greatly assisted the growth of the music publishing business in the region," says Firth. "As a result, the careers of numerous Asian songwriters have flourished."

The Firth-fronted team in the talks comprised Crispin Evans, London-based director of legal and business affairs at Universal Music Publishing; Frank Rittman, Singapore-based regional director for Fox Agency International, the wing of U.S. mechanicals collection group the Harry Fox Agency; and EMI's English.

In the label team headed by Smellie, who doubles as chairman of the International Federation of the Phonographic Industry's Asia-Pacific regional board, there was Graham Farquhar, regional finance VP at BMG; Kelvin Wadsworth, Sony Music Asia VP of finance; and Sue Cohen, director of legal and business affairs at Universal Music Asia Pacific.

Wadsworth sees the audit provision as one of the major differences between the first and second MoU. "There was an audit clause in the 1994 agreement, but it was very general. The new one is much more detailed and reflective of industry practice."

David Loiterton, BMG Music Publishing Asia regional VP, says, "Hopefully, by the end of five years, we'll have negotiated agreements in all the countries. In the very near future, we're going to start in Malaysia and Singapore, based on the template for Hong Kong."

FAIRER DEAL IN HONG KONG

EMI's English says the new Hong Kong mechanicals pact guarantees "a fairer deal" for that territory's publishers and songwriters. It replaces a 1992 arrangement that was terminated by the publishers in mid-1997, and it runs until June 30, 2002. She says ongoing economic uncertainty meant that the publishers obtained a three-year deal for Hong Kong, rather than the five years that the record companies sought. The accord has been signed by 15 publishers and 40 record companies, including Rock's local affiliate.

Rock's Duann says, "Actually, we've never had any objections to signing the MoU. The only thing that

MURPHY

held us back were purely technical problems. Not all of our offices could handle the terms of the agreement, and because the previous agreements were regional, we weren't ready to sign. Our office in Hong Kong, however, has had the equipment and staff to handle such an agreement for several years, and since this agreement only covers Hong Kong, we were more than happy to sign."

Duann says Rock will consider signing the regional MoU "if it handles each territory separately. From our standpoint, certain territories still need more space than Hong Kong, and we would have to check the feasibility of such an agreement territory by territory."

BRINGING IN FUNDS

Multinational label and publishing executives contend that more than $50 million has been collected in mechanical royalties in Asia since the original MoU was introduced and

FIRTH

that the region's publishing industry has a firmer footing. Taiwan has been in the forefront of that, they claim, with the formation of a new collection society (MUST) and a Music Publishers' Assn., representing majors and independents. Total mechanicals collected since 1994 are said to be $37 million.

"Whereas the previous MoU was characterized by its vagueness and uncertainty, the new agreement has some real substance and objective criteria by which to measure the record companies' performance," says Edward P. Murphy, president/CEO of the U.S. National Music Publishers' Assn., parent of the Harry Fox Agency/Fox Agency International. "We've now got some explicit detail concerning the circulation of label copy and suspense-list information [concerning mechanicals collected but not allocated to publishers], firm schedules under which royalties are to be paid, and a significantly stronger audit clause."

This story was prepared by Owen Hughes in Hong Kong, Steve McClure in Tokyo, and Irv Lichtman in New York. Assistance in preparing this story was provided by Victor Wong in Taipei, Taiwan; David Gonzales in Cavite City the Philippines; and Cho Hyun-Jin in South Korea.

CIRCUIT CITY PULLS PLUG ON DIVX

(Continued from page 1)

puter transaction.

Digital Video Express, meanwhile, lost deals with Nobody Beats the Wiz and Blockbuster Video, which backed out when two of the six studios offering Divx titles vetoed an agreement, Billboard has learned. Blockbuster dominates cassette rentals, and "nobody wanted an 800-pound gorilla to become a 1,500-pound gorilla," a source comments.

Open DVD players and more than 3,000 titles, by contrast, can be found in thousands of locations, including several hundred Blockbuster stores. Machines are in 2 million homes, according to the DVD Video Group.

"Unfortunately, we have been unable to obtain adequate support from studios and other retailers," says Richard Sharp, chairman/CEO of Circuit City and Digital Video Express. "Despite the significant consumer enthusiasm, we cannot create a viable business without support in these essential areas."

Digital Video Express went down swinging. It claimed sales of 100,000 players and 1 million Divx discs earlier this year and reportedly topped 200,000 machines by June. The majority of buyers had registered their units to play Divx software.

However, Circuit City paid a stiff price for a failure that drew heavy fire from studios, retailers, and even consumer electronics buffs who considered Divx an irritating interloper. The chain is taking a $130.2 million charge that includes payments to studios, leases, and employee-severance packages, in addition to previous expenses of $207 million.

Some of the Divx outlays will be spread over a two-year phase-out period ending June 30, 2001. Digital Video Express is providing a $100 cash rebate to all consumers who purchased the players prior to June 16, 1999, the difference between the enhanced unit and open DVD machines (some of which now retail for less than $300).

Circuit City is also reducing the price of its players, based on brand and features, and will extend its returns deadline from 30 to 60 days. The cost of Divx discs, previously $4.49, has been cut to $1.99. For two more years, buyers will continue to get a 48-hour viewing window that begins when the discs are inserted in a registered Divx player. Some key titles, including Universal's "Patch Adams" and 20th Century Fox's "The Thin Red Line," are still in the retail pipeline.

Nevertheless, Thomson Consumer Electronics, which supplied most of the Divx machines, ceased production "immediately," says worldwide DVD product management VP Larry McKinney. "The impact . . . is minimized since our manufacturing focus over the past month has been on open DVD players." Citing high consumer satisfaction, Thomson claims the repriced units, which can also play open DVD discs, offer "excellent consumer value."

But limited-play supporters have been hard to find since Divx debuted a year ago. "It had gotten to the point where it was no longer a threat of becoming a dominant format," says Marc Randolph, president of NetFlix, the online renter of DVD titles. "The demise is one of those things, a surprise but not a surprise." Lacking catalog, lagging behind open DVD, and attracting the "hatred" of early adopters, "they were batting 0 for 3," he adds.

NetFlix wants to pinch-hit. Any Divx owner visiting its Web site can get five free DVD rentals in an offer good till year's end. Randolph says Digital Video Express customers should make the switch easily because NetFlix, like Divx, is another way to avoid "the hassle" of conventional retail.

newsline...

KOCH INTERNATIONAL may consider its acquisition of the Velvel operation a done deal, but not all parties agree. Sources say Cliff Chenfeld and Craig Balsam are disturbed by reports that their label Razor & Tie, which is partially owned by Velvel, has new partners. Balsam refused to confirm that Koch has acquired the Velvel stake in Razor & Tie but issued a statement June 17: "With respect to the Velvel/Koch relationship, we believe there have been violations of our agreement, and we intend to pursue every option in an expeditious manner." On June 1, Port Washington, N.Y.-based Koch announced to its accounts that it acquired Velvel from its founder, Walter Yetnikoff (Billboard, June 19). In 1996, Yetnikoff had acquired what sources say is a 50% noncontrolling interest in the New York-based Razor & Tie label. A separate direct-marketing entity, Razor & Tie Direct, wholly owned by Chenfeld and Balsam, was not part of that deal. Michael Koch, CEO of Koch Entertainment, and Bob Frank, president of Velvel, did not return calls seeking comment at press time.

ED CHRISTMAN

AMAZON.COM AND LIQUID AUDIO have formalized their relationship with a deal that gives the retailer the ability to purchase shares of common stock in the music-delivery service at a set price, according to Amazon. The shares would amount to a stake in Liquid Audio—which is expected to go public in early July—of less than 10%, according to a source. The companies have worked together in the past on a promotion for Sarah McLachlan; earlier this month, Amazon began offering free full-length Liquid Audio song downloads from acts that include Pavement, Randy Newman, Elliott Smith, and Cheap Trick. The source describes the deal as an "incentive program" for Amazon to continue to market music using the services of Liquid Audio, which could not comment, as it is in a quiet period leading up to its initial public offering.

CAROLYN HORWITZ

CHRYSALIS GROUP, the publicly traded U.K. entertainment and media combine, is launching an AC label this summer and has signed Jethro Tull as its first act. An album, "j-tull dot com," ia due in August on the as-yet-to-be-named label. The band helped launch the original Chrysalis Records in Britain 30 years ago; that label was acquired by EMI earlier this decade. The start-up will be headed by joint managing directors Roy Eldridge and Mike Andrews, who left Chrysalis Records in 1995. They will report to Steve Lewis, CEO of Chrysalis Group's music division. "There are many long-established artists with sizable fan bases whose needs, and those of their audiences, are not currently being met by the industry," says Lewis of the new venture'a A&R policy. Eldridge and Andrews will also run the Hit Label, whose managing director, Phil Cokell, is leaving Chrysalis Group.

ADAM WHITE

ULTIMATUM RECORDS, the Los Angeles-based label founded by the William Morris Agency, has signed an exclusive North American distribution pact with Navarre Corp. in New Hope, Minn. The deal takes effect with the Aug. 3 release of the self-titled album by the band Moke. Ultimatum's roster also includes Dogstar, the L.A. band featuring actor Keanu Reeves.

CHRIS MORRIS

SONY SIGNATURES' music licensing and merchandising operations have been acquired by an investment team led by president/CEO Dell Furano and investor Michael J. Minor. The new firm, to be called Signatures Network Inc., will remain based in San Francisco. Financial terms were not disclosed. The company handles licensing, merchandising, and E-commerce for auch acts as Bruce Springsteen, Madonna, Britney Spears, Ozzy Osbourne, Celine Dion, Janet Jackson, Michael Jackson, Barbra Streisand, and the Beatles. The L.A.-based film and TV merchandising operations will be retained by Sony and renamed Sony Pictures Consumer Products. Peter Dang, executive VP of worldwide consumer products for Sony Pictures Entertainment, will head the division.

DON JEFFREY

DANNY GOLDBERG ia on the verge of signing his Artemis Records label to a multi-year distribution agreement with RED Distribution, according to sources. Goldberg didn't return calls seeking comment, and RED executives were unavailable at press time.

ED CHRISTMAN

BOYZ II MEN, James Taylor, Luther Vandross, Mavis Staples, Reba McEntire, and Joshua Redman are among the acts confirmed for an Oct. 14 benefit concert presented as part of People magazine's 25th anniversary. To be held at New York's Madison Square Garden, the concert will celebrate the music of Carole King, and proceeds will benefit several charities. Negotiations are under way to produce a TV special based on the event. At this time, sources say there are no plans for an album release.

MELINDA NEWMAN

House Defeats Cultural Legislation

Justice-Bill Amendments Targeted Retailers, Required Ratings System

BY BILL HOLLAND

WASHINGTON, D.C.—Two key cultural amendments to the sweeping juvenile-justice bill that would have presented significant problems for the entertainment industry were voted down by the House of Representatives.

The first cultural amendment, the Child Safety and Violence Prevention Act, H.R. 1501, sponsored by Rep. Henry Hyde, R-Ill., chairman of the House Judiciary Committee, was defeated June 16 by a vote of 242-146. The act would have targeted retailers with felony investigations and possible jail terms if they sold, loaned, or exhibited sexually explicit or violent material to minors.

On June 17 another cultural amendment, sponsored by Reps. Zach Wamp, R-Tenn., and Bart Stupak, D-Mich., was defeated 266-161. That amendment would have required all companies in the entertainment industries, including movie, video-game, and record companies, to develop a uniform labeling/rating system for violent product. It also would have mandated the Federal Trade Commission to enforce the system.

Under that amendment, both manufacturers and retailers could have been charged $10,000 a day for every day the product in question was displayed without labels.

REMAINING PROVISION

A companion Senate bill, sponsored by Sens. John McCain, R-Ariz., and Joe Lieberman, D-Conn., is still pending but is not part of the Senate's juvenile-justice package, which was passed May 20 (Billboard, May 29).

The House amendments were originally lumped together with gun-control provisions as part of the juvenile-justice bill, but earlier in June the House agreed to separate the two areas of legislation. The House was expected to pass the juvenile-justice bill and its spun-off gun-control bill at press time. Once the measures are passed, the bills will go to a conference committee, which must then forge a final bill out of the Senate and House versions.

The Senate bill contains provisions calling for a high-level commission to investigate violence in the media and a dual probe of the entertainment industry by the Federal Trade Commission and the Department of Justice (Billboard, June 7).

"Clearly, it's a relief," Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA) told Billboard upon hearing of the defeat. "I wouldn't say it's surprising, because everybody worked so hard on this. There was an unusual coalition that helped to defeat these measures, from those who view themselves as libertarians, to those who want to defend both the First and Second Amendment, to traditional First Amendment [protector] progressives."

However, aome entertainment industry officials say they were surprised by the vote on the Child Safety and Violence Prevention Act. Jack Valenti, president/CEO of the Motion Picture Assn. of America (MPAA), said after the vote, "Although I believed in my heart that members would stand up for the First Amendment, I never had what you call a nose count. Anything can happen. I never predict. You never know, because things change so rapidly."

Some opponents had forecast that because Hyde added violence to the Supreme Court's definition of obscenity in sexual material in his amendment without a prior discussion or legal opinion, such a law would not meet constitutionality tests. Opponents also warned that the "federalization" of community obscenity laws would have a chilling effect on the sale of such films as "Schindler's List," as well as future works by artists and even reports of war violence on news programs.

The defeat of the amendments was a political victory not just for entertainment industry lobbyists but for broadcasters and news organizations as well. The National Assn. of Broadcasters, the National Cable Television

(Continued on page 97)

Global Licensing Program For DVD Patents Set Up By 6 Firms

BY PAUL VERNA

NEW YORK—For the second time in six months, a group of consumer electronics and music companies have established a worldwide joint licensing program for DVD patents, with the blessings of the U.S. government and the European Commission.

The patents—held by Toshiba Corp., Hitachi Ltd., Matsushita Electric Industrial Co., Mitsubishi Electric Corp., Time Warner Inc., and Victor Co. of Japan—apply to DVD Video players, DVD-ROM drives, DVD decoders, and DVD Video and DVD-ROM discs, according to a joint statement from the six firms.

The program went into effect June 10, following the approval of the U.S. Department of Justice (DOJ) and a filing of a notification with the European Commission, according to the statement.

"The potential licensees will benefit from one-stop shopping for the essential patents owned by the six companies, which will facilitate the development of the DVD market," says the statement.

The worldwide program mandates the following hardware and software royalties: 4% of the net selling price for DVD Video players (with a minimum rate of $4 per player); 4% of the net selling price for DVD-ROM drives (with a minimum rate of $1 per player); and 7.5 cents per blank disc.

Licenses will be granted to discs and players that comply with the format specifications established by the DVD Forum, according to the statement.

Despite the agreement, manufacturers of disca and players may seek separate licenaes from each of the patent holders, according to the statement.

The companies have authorized Toshiba to act as the agent for the program, with Matsushita providing support as the first point of contact in North and South America and Hitachi serving the same function in Asia (excluding Japan), Oceania, and the Middle East (including Turkey).

In Japan, Europe, and Africa, Toshiba itself will be the first point of contact, according to the statement.

The DOJ's decision follows a Dec. 17, 1998, ruling that granted the same joint-licensing privileges to Sony, Philips, and Pioneer for their DVD Video and DVD-ROM hardware and software patents.

In a June 10 letter accompanying the Toshiba decision, Joel Klein, assistant attorney general in charge of the DOJ's antitrust division, wrote, "The proposed patent pool is designed to capture the efficiencies that may come from joint licensing of complementary technologies. It will reduce the costs associated with obtaining licenses on the six firms' essential patents, while raising little possibility of competitive harm."

> ***'The proposed patent pool is designed to capture the efficiencies that may come from joint licensing of complementary technologies'***
>
> **– JOEL KLEIN –**

Besides the Toshiba and Sony groups of companies, other firms are likely to emerge with significant DVD-related patents, according to aourcea. Theae include the Motion Picture Experts Group, which created compression standards used in DVD Video.

One source says, "With CD, it was originally believed that only Sony and Philips owned the patents, but then Discovision and Thomson came out of the woodwork with their patents. The same thing might happen now."

Sources say most of the DVD Video patents will also cover DVD Audio when that format launches later this year. However, there may be additional DVD Audio patents that pertain to lossless compression and other aspects of the format, according to sources.

At press time, representatives from the Toshiba group and the Justice Department were unavailable for comment.

INDUSTRY MOUNTS DEFENSE AS BOOTLEG DANCE CDs FLOURISH

(Continued from page 1)

marketing and A&R at Epic, says, "Whenever I come across a new site—and there seem to be new ones every week—that appears to be selling illegal dance-music compilations, I notify my contact person at the RIAA."

Ceraolo cites numerous sites, including www.clubdistribution.com, that sell such CDs.

Priced at $20-$30 per disc, each various-artists CD typically contains 10-15 tracks that haven't been legally licensed from record companies.

"All you need is a computer and a CD burner," says a West Coast-based source, who wishes to remain anonymous and who, until a year ago, was responsible for a popular illegal compilation series titled "Master Beat." Over the course of three years, he says, he released 25 volumes.

DEGIORGIO

"I would press between 1,000 and 3,000 of each volume and sell them for $12 each," he says. "Most retailers would then double that price."

His cost for replication, artwork, and printing? "About $2 per CD," he says.

"This is a very real and serious problem," says Ceraolo, who is working with the RIAA to combat such blatantly illegal goings-on.

In addition to notifying the RIAA about Internet sites selling these CDs, Ceraolo supplies the RIAA and his label's legal department with listings of traditional retailers, distributors, wholesalers, and DJs who he believes deal in illegal dance-music compilations.

"Whenever I come across a new company, store, or whatever that I think is disseminating such compilations, I contact my legal department and the RIAA," he says. "I also contact other labels when I see songs of theirs that I think might've been also illegally obtained."

Frank Creighton, senior VP and director of anti-piracy at the RIAA, confirms that the RIAA pursues all such leads. However, he admits that the organization "must prioritize. How much of what's going on is piratical? Is a cease-and-desist letter enough, or do we need to take civil litigation or criminal action?"

Although the RIAA doesn't break down losses according to genre of music, Creighton confirms that about $300 million per year is lost to piracy in domestic music sales.

"That's about $1 million per day," he says, "and it doesn't include the Internet. But by the end of this year, we hope to be including data from the Internet."

Over the past two years, Creighton notes, the RIAA has stepped up enforcement and is actively pursuing domestic CD plants, retailers (both traditional and online), and mobile DJ companies (which often make illegal recordings available to their members).

McDAVID

In the process, Creighton says, the RIAA has "taken civil action against six or seven major compilation companies. The potential infringements for each company ranged in the multimillions, but we settled on settlements that ranged between $250,000 and $1 million."

In most cases, says Creighton, "each track on an illegal compilation constitutes a $100,000 infringement. So, the potential infringements are high." Among the criteria the RIAA uses to determine monetary settlements are "willingness to cooperate" and "ability to pay."

Creighton confirms that the RIAA has also taken criminal action against several companies that make and distribute these compilations, but "we usually end up with a felony conviction that consists of probation and a monetary fine." For the most part, he says, these are first-time offenders who don't get jail time.

"And that's unfortunate," says Ceraolo.

STAR POWER

With a label roster that includes such heavy-duty dance artists as Gloria Estefan, Donna Summer, and M People, Ceraolo finds it distressing that he can walk into many legitimate music stores and find much display space devoted to illegal dance-music compilation CDs.

Most retailers who carry illegal dance-music CDs report an increase in sales over previous years, with some stores reporting a healthy 50% increase over last year's sales of similar CDs. The same retailers report that it has been necessary to give additional display space to these CDs.

"What can I say?" confesses one New York specialty retailer who wishes to remain anonymous. "I know they're not legal, but customers want them. So I sell them."

"This has the potential to ruin the business of dance music as we know it," Ceraolo says. "Not only are labels not receiving proper licensing advances, but we're talking about potential units that aren't being scanned [by SoundScan], which affects artists and songwriters who aren't receiving the props and royalties they deserve. How does this legitimize dance music—or any kind of music, for that matter? It doesn't."

CREIGHTON

Vickie Markusic of Chicago-based Vincent Markusic & Associates, who manages the careers of dance artists Kim English and Celeda, concurs.

"These illegal compilations are basically robbing money out of artists' pockets," she says. "Additionally, it just promotes dance music as a faceless commodity. With these compilations, there is no artist recognition. And sometimes that hurts more than the money issue."

Vince Degiorgio, director of international A&R at RCA, agrees. "I was recently in a dance-music store in San Francisco and saw no less than three dozen different bootleg compilation CDs," he says. "When I looked over some of the track listings, I was shocked to learn how current the songs were."

The unlicensed material includes songs from both major and independent labels and doesn't discriminate between domestic and import releases. These compilations also don't distinguish between commercially available remixes and promotional-only remixes that labels send to club DJs.

Among the songs appearing on illegal CD compilations are Amber's "Sexual (Li Da Di)" (Tommy Boy); Deborah Cox's "It's Over Now" (Arista); Cher's "Strong Enough" (Warner Bros.); Charlotte's "Skin" (Nervous); English's "Unspeakable Joy" (Nervous); Ricky Martin's "Livin' La Vida Loca" (C2/Columbia); Blondie's "Maria" (Logic/Beyond); and Diana Ross' "Until We Meet Again" (Motown).

Unlike legal multi-act club compilations, which list label affiliations along with the track listings, illegal sets generally don't include such information.

But several, like "Meltdown '99, Volume 1—Lust In Space," do include disclaimers such as, "All titles reserved by original artist, label & producer. If you enjoy the artists presented in this mix, please buy their commercial releases."

"That's such bullshit!" says Rob DiStefano, co-owner/director of A&R at Twisted America Records, which is distributed by Universal. "The bottom line is this: The DJs and companies releasing these compilations are criminals, pure and simple. And they're becoming more brazen every day. Of course, retailers are to blame, too."

SUPPLY AND DEMAND

"If we don't carry them, the retailer down the street will," says one retailer based in the South, who asks not to be identified. "Quite honestly, I can't afford to lose that potential business."

The retailer adds that customers want current dancefloor hits now—not six months from now.

"Bootleggers know this, and they deliver the goods," the retailer says. "That's why you often find songs on illegal compilations weeks before the record label actually releases the song."

In fact, says the retailer, the bootleggers are now trying to outdo one another. "Each one wants to be the first one to have a particular track or remix on his or her compilation. It's almost like they expect exclusivity on certain songs."

Jim Ubl, owner of San Francisco-based Ubl Music, a label that specializes in legal multi-artist dance-music compilations, says that his business has been affected by illegal compilations.

"Although sales of my CDs are up, I find that I can't always license the newest songs as quickly as I'd like to," Ubl says. "It's very frustrating, because I look around and see all these illegal compilations using songs that I've been unable to legally license."

Many traditional dance specialty shops cite illegal compilation series like "SPINfinity," "DJ Limited Edition," "Essential Mix," "Paragon," "Circuit Grooves," "KTU Radio Cuts," "Sessions," "Passion Tracks," and "Go Girl!" as consistent best sellers.

Of these, the majority of label executives say the "Go Girl!" series is the prime culprit.

"The figure behind the 'Go Girl!' operation needs to be exposed and put behind bars," says a major-label A&R executive who wishes to remain anonymous. "It's one thing to have pirated music embraced and played by club DJs, but it becomes something else altogether when you're selling directly to consumers."

INNOCENT BUYERS?

In essence, most label executives view those who purchase such compilations as passive, unsuspecting consumers who aren't aware that they're making illegal purchases. These consumers, they say, generally have no idea that these CDs are seriously damaging the state of the dance-music industry.

"I don't buy that at all," says a spokesman for the "Go Girl!" series on the condition of anonymity. "I truly love dance music and can't really understand how what I'm doing is hurting the dance-music industry. The labels are losing their business through ignorance, not because of my compilations."

The "Go Girl!" series started five years ago. According to its spokesman, the compilers made attempts to license every song. He claims that the company wasn't always able to secure permission to use a track in a timely fashion.

"It would sometimes take six months to license one song, and people who are into this music don't want to wait that long," says the spokesman.

"This person can say all he or she wants to try to justify his business," says Michael McDavid, director of A&R at Groovilicious, an imprint of Strictly Rhythm. "But the reality is this: My company, as well as the artists and songwriters, loses thousands of dollars a month because of people using our tracks without proper permission."

Notes Jimmy Folise, president of Third Millennium Entertainment, "You also have to remember that licensing is a way for a small label like mine to recoup costs. Even though the licensing advance may be a small amount, at the end of the day it all adds up."

Hot Compilations That Are Now For Sale—Illegally

According to the Recording Industry Assn. of America, music piracy refers to the "illegal duplication and distribution of sound recordings." What follows are the track listings to three illegal dance music compilations that can currently be found at select retailers—both traditional and online.

"Essential Mix #9"

1. Atlantis—"You Get What You Give"
2. Diana Ross—"Until We Meet Again"
3. Blondie—"Maria"
4. Tony Moran—"The Promise"
5. Abigail—"Let The Joy Rise"
6. Jayne Montgomery—"Baby One More Time"
7. GT Featuring Sharon Dee Clarke—"Till I'm Ready"
8. Martha Wash—"Come"
9. Ricky Martin—"Livin' La Vida Loca"
10. The Sunclub—"Fiesta"
11. Watergate—"Mull Of Kintyre"

"Meltdown '99, Volume 1—Lust In Space"

1. Billie—"She Wants You"
2. Funky Green Dogs—"Body"
3. Kathy Brown—"Joy"
4. Amber—"Sexual (Li Da Di)"
5. Deborah Cox—"It's Over Now"
6. Cher—"Strong Enough"
7. Charlotte—"Skin"
8. Kim English—"Unspeakable Joy"
9. SM-Trax—"Got The Groove"
10. Perpetual Motion—"Spinning"
11. U2 Vs. Vicious—"Where The Streets Have No Name"

"DJ Limited Edition Dance 5"

1. Divine—"Lately"
2. Ascension—"Someone"
3. Ruff Driverz Presents Arrolla—"Dreaming"
4. Lighthouse Family—"High"
5. Tori Amos—"Jackie's Strength"
6. Paul Van Dyk—"For An Angel"
7. Amen—"Save Me"
8. M People—"How Can I Love You More"

MUSICLAND SITES

(Continued from page 6)

"With each store having its own site, we are able to use our vast real estate to not only tell the consumer about the launch of our effort in E-commerce, but to continue to tell them about it," Appel states.

On Wednesday (23), all Musicland stores will place signage in their windows with the company's trademarked phrase "We Got Dot," says Appel. Inside the store will be more signage and a banner advertising the online stores. Also, all of the chain's bags and receipts through September will carry the logo "We Got Dot" and the store's respective URL. And just in case shoppers still aren't getting the message, cashiers will use bag-stuffers, too.

"The dominant signage will be up for one month, though some of it is more permanent," says Appel. "Other signage, like banners, can go up at holiday time."

Musicland will also be leveraging Replay, its frequent-buyers' club, to spread the word on the company's online stores. The cover of the company's July newsletter will have a "We Got Dot" front page. Also, Musicland will place advertising in Request, the chain's in-store music magazine.

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 745 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	NO. 1 — LIVIN' LA VIDA LOCA — RICKY MARTIN (C2) — 2 wks at No. 1
2	2	19	NO SCRUBS — TLC (LA[FACE]/ARISTA)
3	4	10	I WANT IT THAT WAY — BACKSTREET BOYS (JIVE)
4	3	18	KISS ME — SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)
5	6	6	WILD WILD WEST — WILL SMITH FEAT. DRU HILL & KOOL MO DEE (COLUMBIA)
6	5	20	THAT DON'T IMPRESS ME MUCH — SHANIA TWAIN (MERCURY (NASHVILLE))
7	8	10	ALMOST DOESN'T COUNT — BRANDY (ATLANTIC)
8	12	6	ALL STAR — SMASH MOUTH (INTERSCOPE)
9	7	25	EVERY MORNING — SUGAR RAY (LAVA/ATLANTIC)
10	13	9	WHERE MY GIRLS AT? — 702 (MOTOWN)
11	9	15	ANYWNERE — 112 FEATURING LIL'Z (BAD BOY/ARISTA)
12	18	7	IF YOU HAD MY LOVE — JENNIFER LOPEZ (WORK/ERG)
13	10	40	SLIDE — GOO GOO DOLLS (WARNER BROS.)
14	11	30	WHAT IT'S LIKE — EVERLAST (TOMMY BOY)
15	17	8	IT'S NOT RIGHT BUT IT'S OKAY — WHITNEY HOUSTON (ARISTA)
16	16	12	FORTUNATE — MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
17	14	14	THE HARDEST THING — 98 DEGREES (UNIVERSAL)
19	19	19	WRITE THIS DOWN — GEORGE STRAIT (MCA NASHVILLE)
19	16	23	SWEET LADY — TYRESE (RCA)
20	23	6	SOMETIMES — BRITNEY SPEARS (JIVE)
21	24	6	I WILL REMEMBER YOU (LIVE) — SARAH MCLACHLAN (ARISTA)
23	21	19	PLEASE REMEMBER ME — TIM MCGRAW (CURB)
23	14	6	TELL ME IT'S REAL — K-CI & JOJO (MCA)
24	20	23	BELIEVE — CHER (WARNER BROS.)
25	31	6	808 — BLAQUE (TRACK MASTERS/COLUMBIA)
26	29	3	WHATEVER YOU SAY — MARTINA MCBRIDE (RCA (NASHVILLE))
23	21	2	CHANTE'S GOT A MAN — CHANTE MOORE (SILAS/MCA)
28	34	4	AMAZED — LONESTAR (BNA)
29	22	39	FLY AWAY — LENNY KRAVITZ (VIRGIN)
30	40	4	HAPPILY EVER AFTER — CASE (DEF SOUL/IDJMG)
31	39	4	LESSON IN LEAVIN' — JO DEE MESSINA (CURB)
32	51	3	BEAUTIFUL STRANGER — MADONNA (MAVERICK/WARNER BROS.)
33	25	13	TWO TEARDROPS — STEVE WARINER (CAPITOL (NASHVILLE))
34	26	27	HEARTBREAK HOTEL — WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
35	30	31	BACK 2 GOOD — MATCHBOX 20 (LAVA/ATLANTIC)
36	35	7	TONIGHT THE HEARTACHE'S ON ME — DIXIE CHICKS (MONUMENT)
37	32	31	ANGEL OF MINE — MONICA (ARISTA)
38	38	5	LAST KISS — PEARL JAM (EPIC)
39	47	5	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU — ALABAMA FEAT. 'N SYNC (RCA (NASHVILLE))
40	44	8	WITH YOU — LILA MCCANN (ASYLUM)
41	37	34	...BABY ONE MORE TIME — BRITNEY SPEARS (JIVE)
42	49	4	SCAR TISSUE — RED HOT CHILI PEPPERS (WARNER BROS.)
43	46	5	ONE HONEST HEART — REBA (MCA NASHVILLE)
44	41	5	DIO YOU EVER THINK — R. KELLY (JIVE)
45	36	13	YOU WON'T EVER BE LONELY — ANDY GRIGGS (RCA (NASHVILLE))
46	72	2	BILLS, BILLS, BILLS — DESTINY'S CHILD (COLUMBIA)
47	33	11	MAN! I FEEL LIKE A WOMAN! — SHANIA TWAIN (MERCURY (NASHVILLE))
48	48	10	MY OWN WORST ENEMY — LIT (RCA)
49	43	14	PRAISE YOU — FATBOY SLIM (SKINT/ASTRALWERKS/VIRGIN)
50	53	4	A NIGHT TO REMEMBER — JOE DIFFIE (EPIC (NASHVILLE))
51	52	5	BETTER DAYS (AND THE BOTTOM DROPS OUT) — CITIZEN KING (WARNER BROS.)
52	58	4	LITTLE GOOD-BYES — SHEDAISY (LYRIC STREET)
53	55	19	YOU — JESSE POWELL (SILAS/MCA)
54	57	5	GIVE IT TO YOU — JORDAN KNIGHT (INTERSCOPE)
55	42	9	IF YOU (LOVIN' ME) — SILK (ELEKTRA/EEG)
56	06	2	LATELY — TYRESE (RCA)
57	63	2	HEY LEONARDO (SHE LIKES ME FOR ME) — BLESSID UNION OF SOULS (PUSH/V2)
58	67	2	EVERYTHING IS EVERYTHING — LAURYN HILL (RUFFHOUSE/COLUMBIA)
59	67	2	CRAZY LITTLE THING CALLED LOVE — DWIGHT YOAKAM (REPRISE (NASHVILLE))
60	—	2	I COULD NOT ASK FOR MORE — EDWIN MCCAIN (LAVA/ATLANTIC)
61	73	2	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) — RICKY MARTIN (COLUMBIA)
65	45	14	WHAT'S IT GONNA BE?! — BUSTA RHYMES FEAT. JANET (FLIP[MODE]/ELEKTRA/EEG)
63	26	19	ANYONE ELSE — COLLIN RAYE (EPIC (NASHVILLE))
64	67	6	HELLO L.O.V.E. — JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))
65	60	4	HOLLA HOLLA — JA RULE (MURDER INC./DEF JAM/IDJMG)
06	56	24	HOW FOREVER FEELS — KENNY CHESNEY (BNA)
67	71	2	SINGLE WNITE FEMALE — CHELY WRIGHT (MCA NASHVILLE)
68	74	2	SNE'S SO NIGN — TAL BACHMAN (COLUMBIA)
69	64	3	SHE'S ALWAYS RIGHT — CLAY WALKER (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
70	56	17	WISN YOU WERE NERE — MARK WILLS (MERCURY (NASHVILLE))
71	—	1	STRONG ENOUGN — CHER (WARNER BROS.)
72	59	8	WHO DAT — JT MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)
73	—	1	THE SECRET OF LIFE — FAITH HILL (WARNER BROS. (NASHVILLE))
74	—	1	UNPRETTY — TLC (LAFACE/ARISTA)
75	—	1	JIGGA MY NIGGA — JAY-Z (RUFF RYDERS/INTERSCOPE)

Records with the greatest airplay gains. © 1999 Billboard/BPI Communications

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	2	SAVE TONIGHT — EAGLE EYE CHERRY (WORK/ERG)
2	1	2	CAN I GET A... — JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA (DEF JAM/IDJMG)
3	4	2	ANGEL — SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)
4	3	3	EX-FACTOR — LAURYN HILL (RUFFHOUSE/COLUMBIA)
5	6	28	TORN — NATALIE IMBRUGLIA (RCA)
6	5	19	TOO CLOSE — NEXT (ARISTA)
7	7	16	IRIS — GOO GOO DOLLS (WARNER SUNSET/REPRISE)
8	8	19	THIS KISS — FAITH HILL (WARNER BROS.)
8	11	12	DOO WOP (THAT THING) — LAURYN HILL (RUFFHOUSE/COLUMBIA)
10	12	10	JUMPER — THIRD EYE BLIND (ELEKTRA/EEG)
11	10	16	INSIDE OUT — EVE 6 (RCA)
12	9	8	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU — 'N SYNC (RCA)
13	14	16	I'LL BE — EDWIN MCCAIN (LAVA/ATLANTIC)
14	13	30	YOU'RE STILL THE ONE — SHANIA TWAIN (MERCURY/IDJMG)
15	16	8	HAVE YOU EVER? — BRANDY (ATLANTIC)
16	17	16	FRDM THIS MDMENT ON — SHANIA TWAIN (MERCURY/IDJMG)
17	19	12	LULLABY — SHAWN MULLINS (SMG/COLUMBIA)
18	15	3	YOU WERE MINE — DIXIE CHICKS (MONUMENT)
18	18	30	TRULY MAOLY DEEPLY — SAVAGE GARDEN (COLUMBIA)
20	25	21	I DON'T WAHT TO MISS A THING — AEROSMITH (COLUMBIA)
21	20	27	REAL WORLD — MATCHBOX 20 (LAVA/ATLANTIC)
22	22	8	YOU GET WHAT YOU GIVE — NEW RADICALS (MCA)
23	21	39	TIME OF YOUR LIFE (GOOD RIDDANCE) — GREEN DAY (REPRISE)
24	24	8	UNBELIEVABLE — DIAMOND RIO (ARISTA NASHVILLE)
25	—	1	ALL I NAVE TO GIVE — BACKSTREET BOYS (JIVE)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

12 **808** (R Kelly, BMI/Dotted Line, BMI) WBM
21 **ALL STAR** (Squish Moth, BMI/Warner-Tamerlane, BMI) WBM
17 **ALMOST DOESN'T COUNT** (Sushi Too, BMI/Hidden Pun, ASCAP/Warner-Tamerlane, BMI/Manuiti L.A., ASCAP) WBM
39 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
43 **ANGEL OF MINE** (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhettrhyme, ASCAP) HL/WBM
73 **ANYONE ELSE** (PolyGram International, ASCAP/St. Julien, ASCAP) HL
08 **ANYTHING BUT DOWN** (Warner-Tamerlane, BMI/Old Crow, BMI) WBM
22 **ANYWHERE** (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
48 **...BABY ONE MORE TIME** (Zomba, ASCAP/Grantsville, ASCAP) WBM
40 **BACK 2 GOOD** (EMI Blackwood, BMI/Bidnis, BMI/Melusic, ASCAP) HL
38 **BEAUTIFUL STRANGER** (WB, ASCAP/Webo Girl, ASCAP/Roundor, PRS) WBM
26 **BELIEVE** (Xenomania, PRS/WB, ASCAP/Warner Chappell, PRS) WBM
45 **BETTER OAYS (AND THE BOTTOM DROPS OUT)** (WB, ASCAP/Crvis Rex, ASCAP) WBM
52 **BILLS, BILLS, BILLS** (Shak'em Down, BMI/Hitco, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP) HL
02 **BLUE MONDAY** (Be, PRS/WB, ASCAP) WBM
14 **CHANTE'S GOT A MAN** (Flyte Tyme, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Chante 7, BMI/Screen Gems, BMI) HL
70 **CRAZY LITTLE THING CALLEO LOVE** (Queen, BMI/Beechwood, BMI) HL
65 **THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLO CUP, FRANCE '88)** (Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Musica Calaca, SGAE/Music Corp. Of America, BMI/Olinga, BMI/A Phantom Vox, BMI/Warner-Tamerlane, BMI) HL/WBM
32 **DIO YOU EVER THINK** (Zomba, BMI/R Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Slam U Wall, BMI/Camad, BMI) WBM
18 **EVERY MORNING** (McG, BMI/Warner-Tamerlane, BMI/See Squared, BMI/Canterbury, BMI/Lack Of Talent, BMI) WBM
R6 **EVERYTHING IS EVERYTHING** (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Jermaine, ASCAP) HL
38 **FLY AWAY** (Miss Bessie, ASCAP) CLM
R **FONTUNATE** (Zomba, BMI/R Kelly, BMI) WBM
26 **GIVE IT TO YOB** (EMI April, ASCAP/Flyte Tyme, ASCAP/Jorden Knight, ASCAP/I Like Em Thicke, ASCAP) HL
33 **GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU** (Music Corp. Of America, BMI/Bajun Beat, BMI) HL
15 **HAPPILY EVER AFTER** (Baby Spike, ASCAP/Gifted Source, ASCAP)
7 **THE HARDEST THING** (Stephen A. Kipner, ASCAP/EMI April, ASCAP/Muso, ASCAP) HL
34 **NEARTBREAK NOTEL** (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshai, ASCAP/EMI April, ASCAP) HL
85 **NEAVY** (Sugarfuzz, BMI/Warner-Tamerlane, BMI) WBM
71 **NELLO L.O.V.E.** (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
58 **HEY LEONARDO (SHE LIKES ME FOR ME)** (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
35 **HOLLA HOLLA** (TVT, ASCAP/DJ Irv, BMI)
72 **NOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
63 **I COULD NOT ASK FOR MORE** (Realsongs, ASCAP) WBM
87 **I DRIVE MYSELF CRAZY** (EMI) HL
1 **IF YOU HAD MY LOVE** (EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Con Tiffani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI) HL
46 **IF YOU (LOVIN' ME)** (2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
89 **I'LL THINK OF A REASON LATER** (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) NL/WBM
91 **IT AIN'T MY FAULT 1 & 2** (Big P, BMI)
11 **IT'S NOT RIGHT BUT IT'S OKAY** (EMI Blackwood, BMI/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/MCA, ASCAP/Rodney Jerkins, BMI/LaShawn Daniels, ASCAP) NL/WBM
97 **IT'S OVER NOW** (Ken-3, ASCAP/WB, ASCAP/Soulfinga, ASCAP/Notting Hill, BMI/Hitco, BMI/Intersect, BMI/DeMone, BMI) WBM
6 **I WANT IT THAT WAY** (Zomba, ASCAP/Grantsville, ASCAP) WBM
28 **I WILL REMEMBER YOU (LIVE)** (Sony/ATV Songs, BMI/Tyde, BMI/Fox Film, BMI/Seamus Egan, BMI/Twentieth Century Fox, ASCAP) HL/WBM
82 **JIGGA MY NIGGA** (Lil Lu Lu, BMI/Swizz Beatz, ASCAP/Dead Game, ASCAP) HL
8 **RISS ME** (La Tigre Sur Un Ballon, ASCAP/Squint, ASCAP/My So-Called, ASCAP) HL
2 **LAST RISS** (Trio, BMI/Fort Knox, BMI) HL/WBM
69 **LATELY** (Penny Funk, BMI/Seven Summits, BMI/Zovektion, ASCAP/BMG, ASCAP) NL
42 **LESSON IN LEAVIN'** (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
99 **LET ME KNOW** (Killer Cam, BMI/Un Rivera, BMI/Warner-Tamerlane, BMI/Figga Six, BMI) WBM
92 **LIFE** (Zomba, BMI/R Kelly, BMI) WBM
81 **LITTLE GOOD-BYES** (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI) HL
3 **LIVIN' LA YIDA LOCA** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP) HL/WBM
80 **MAN! I FEEL LIKE A WOMAN!** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
77 **MILLENNIUM** (EMI Blackwood, BMI/BMG, BMI) HL
81 **MY FAVORITE GIRL** (Steven A. Jordan, ASCAP/WB, ASCAP/Oh! God, ASCAP/PolyGram International, ASCAP/C. Israel, ASCAP/Big On Blue, BMI/Warner-Tamerlane, BMI) HL/WBM
53 **MY OWN WORST ENEMY** (EMI April, ASCAP/Jagermeistro, ASCAP) HL
83 **NANN** (First N' Gold, BMI/Trick N' Rick, BMI/Funk So Rightous, BMI)
50 **A NIGNT YO REMEMBER** (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramily, ASCAP) HL/WBM
16 **RO PIGEONS** (Sporty, ASCAP/Steal Burg, ASCAP/Commando Brando, ASCAP/Safe Cracker, ASCAP/Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP) HL
4 **RO SCRUBS** (Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP/Windswept Pacific, BMI) HL/WBM
54 **ONE NONEST NEANT** (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixia Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
90 **ONE** (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
100 **PLAYERS NOLIDAY** (Badass, ASCAP/Zomba, ASCAP/Rag Top, BMI/I Save Em, ASCAP/Strand, BMI/Over Kill, BMI/Golden Withers, ASCAP/Unichappell, BMI) HL/WBM
24 **PLEASE REMEMRER ME** (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
40 **PRAISE YOU** (PolyGram, ASCAP/Maat, BMI/Songs Of PolyGram, BMI) HL
87 **ROLLERCOASTER** (Sugar Free, BMI/Bucks, BMI/David Platz, BMI/19 Music, PRS/BMG, PRS/BMG, ASCAP/Songs Of PolyGram Int'l, BMI/Chrysalis, ASCAP) HL/WBM
51 **SCAR TISSUE** (Moebetoblame, BMI)
80 **THE SECRET OF LIFE** (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
96 **SHE'S A RITCH** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
74 **SNE'S ALWAYS RIGHT** (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowbowys, BMI/Cal IV, BMI) HL
68 **SHE'S SO NIGN** (Bachman & Sons, BMI/EMI Blackwood, BMI) HL
58 **SINGLE WNITE FEMALE** (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) NL/WBM
86 **SITTING HOME** (Dakoda House, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Deric Angelettie, BMI/Blake Karrington, BMI/Windswept Pacific, ASCAP/PolyGram International, ASCAP/Motown, BMI) HL/WBM
85 **SLAVE TO THE HABIT** (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
23 **SLIDE** (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
27 **SOMETIMES** (Zomba, ASCAP/Grantsville, ASCAP/BMG Scandinavia) HL/WBM
57 **STNONG ENOUGN** (Rive Droite, BMI) WBM
29 **SWEET LADY** (Kharatroy, ASCAP/WB, ASCAP/B Black, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP) WBM
31 **TELL ME IT'S REAL** (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Dooinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
10 **THAT DON'T IMPRESS ME MUCH** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
47 **TONIGHT THE NEARTACNE'S ON ME** (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
44 **TWO TEARDROPS** (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Wariner, BMI) HL/WBM
76 **UNPRETTY** (Cyptron, BMI/EMI Blackwood, BMI/Grung Girl, ASCAP) HL
84 **WATCH OUT NOW** (Psycho Les, ASCAP/6 Deep, ASCAP)
79 **WE LIRE YO PARTY!** (Peer, BMI/Violent/Rotterdam) HL
37 **WHATEVER YOU SAY** (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
25 **WHAT IT'S LIKE** (Irish Intellect, ASCAP/T-Boy, ASCAP)
56 **WHAT'S IT GONNA BE?!** (T'Ziah's, BMI/Warner-Tamerlane, BMI/2000 Watts, ASCAP/Toni Robi, ASCAP/WB, ASCAP) WBM
83 **WNAT'S SO OIFFERENT** (Cold Daddy, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
5 **WHERE MY GIRLS AT?** (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
18 **WHO DAT** (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Rufftown, BMI/Tony Mercedes, ASCAP/Honey From Missouri, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP) HL
78 **WHO NEEDS PICTURES** (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
88 **WHY DON'T YOU GET A JOB?** (Underachiever, BMI/Wixen, BMI) HL
13 **WILD WILD WEST** (Treyball, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/WB, ASCAP/EMI April, ASCAP/Zomba, BMI) HL/WBM
75 **WISH YOU WERE NERE** (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
41 **WITH YOU** (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
30 **WRITE THIS DOWN** (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM
84 **YOU ARE EVENYTHING** (Da Ish, ASCAP/Sony/ATV Songs, BMI/Music Everyone Craves, BMI/Urban Warfare, ASCAP/WB, ASCAP) HL
55 **YOU WON'T EVER BE LONELY** (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
64 **YOU** (EMI April, ASCAP/Ya Digg, ASCAP/Chrysalis, ASCAP/To The Third Power, BMI) HL/WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	NO. 1 — IF YOU NAD MY LOVE — JENNIFER LOPEZ (WORK/ERG) — 4 wks at No. 1
2	—	1	LAST KISS — PEARL JAM (EPIC)
3	—	1	NO PIGEONS — SPORTY THIEVZ FEAT. MR. WOODS (RUFFHOUSE/COLUMBIA)
4	2	7	WHERE MY GIRLS AT? — 702 (MOTOWN)
5	3	10	WHO DAT — JT MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)
6	4	12	808 — BLAQUE (TRACK MASTERS/COLUMBIA)
7	5	7	FORTUNATE — MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
8	—	1	THE HAROEST THING — 98 DEGREES (UNIVERSAL)
8	7	6	CHANTE'S GOT A MAN — CHANTE MOORE (SILAS/MCA)
10	6	17	GIVE IT TO YOU — JORDAN KNIGHT (INTERSCOPE)
11	21	3	IT'S NOT RIGHT BUT IT'S OKAY — WHITNEY HOUSTON (ARISTA)
12	8	3	HAPPILY EVER AFTER — CASE (DEF SOUL/IDJMG)
13	9	9	LIVIN' LA VIOA LOCA — RICKY MARTIN (C2)
14	10	3	ROLLERCOASTER — B*WITCHED (EPIC)
15	11	4	THAT DON'T IMPRESS ME MUCH — SHANIA TWAIN (MERCURY (NASHVILLE))
16	15	13	HOLLA NOLLA — JA RULE (MURDER INC./DEF JAM/IDJMG)
17	13	17	IT AIN'T MY FAULT 2 — SILKK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
18	16	3	DID YOU EVER THINK/HOME ALONE — R. KELLY (JIVE)
19	12	19	MY FAVORITE GIRL — DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
26	19	12	PLEASE REMEMBER ME/FOR A LITTLE WHILE — TIM MCGRAW (CURB)
21	24	2	LET ME KNOW — CAM'RON (UNTERTAINMENT/EPIC)
05	14	21	ALL I HAVE TO GIVE — BACKSTREET BOYS (JIVE)
23	23	5	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU — ALABAMA FEAT. 'N SYNC (RCA (NASHVILLE))
24	19	15	HARD KNOCK LIFE (GHETTO ANTHEM) — JAY-Z (ROC-A-FELLA/IDJMG)
25	26	4	WATCH OUT NOW — THE BEATNUTS FEAT. YELLAKLAW (VIOLATOR/RELATIVITY)
26	23	19	MY FIRST NIGHT WITH YOU — MYA (UNIVERSITY/INTERSCOPE)
27	20	16	IF YOU (LOVIN' ME) — SILK (ELEKTRA/EEG)
26	26	3	I DON'T WANNA SEE — LINK (RELATIVITY)
29	17	13	WHAT'D YOU COME HERE FOR? — TRINA & TAMARA (COLUMBIA)
30	29	22	WE LIKE TO PARTY! — VENGABOYS (GROOVILICIOUS/STRICTLY RHYTHM)
31	27	18	I STILL BELIEVE — MARIAH CAREY (COLUMBIA)
32	28	30	BELIEVE — CHER (WARNER BROS.)
33	30	13	ONE MORE TRY — DIVINE (PENDULUM/RED ANT)
34	33	12	WAIT TILL I GET HOME — C NOTE (TRANS CONTINENTAL/EPIC)
35	31	11	THESE ARE THE TIMES — DRU HILL (DEF SOUL/IDJMG)
36	43	2	BETTER DAYS (AND THE BOTTOM DROPS OUT) — CITIZEN KING (WARNER BROS.)
37	32	16	I'M NOT READY — KEITH SWEAT (ELEKTRA/EED)
38	34	20	KISS ME — SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)
39	37	15	WITH YOU — LILA MCCANN (ASYLUM)
40	36	18	STAY THE SAME — JOEY MCINTYRE (C2)
41	35	14	WHAT'S IT GONNA BE?! — BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
42	38	8	SINGLE WHITE FEMALE — CHELY WRIGHT (MCA NASHVILLE)
43	45	18	BLUE MONDAY — ORGY (ELEMENTREE/REPRISE)
44	40	22	WOOF — SNOOP DOGG FEAT. MYSTIKAL AND FIEND (NO LIMIT/PRIORITY)
45	41	13	WHEN I CLOSE MY EYES — SHANICE (LAFACE/ARISTA)
46	48	6	STRONG ENOUGH — CHER (WARNER BROS.)
47	39	10	PLAYERS HOLIDAY — T.W.D.Y. FEAT. TOO SHORT & MAC MALL (THUMP STREET)
48	—	1	RING MY BELL — INOJ (SO SO DEF/COLUMBIA)
49	42	22	C'EST LA VIE — B*WITCHED (EPIC)
50	46	16	THE ANIMAL SONG — SAVAGE GARDEN (HOLLYWOOD/COLUMBIA)
51	47	6	IT'S OVER NOW — DEBORAH COX (ARISTA)
52	44	21	NEARTBREAK HOTEL — WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
53	49	11	I WANT U — REEL TIGHT (G-FUNK/RESTLESS)
54	50	15	ALL NIGHT LONG — FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
55	52	6	A NIGHT TO REMEMBER — JOE DIFFIE (EPIC (NASHVILLE))
26	61	19	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU — 'N SYNC (RCA)
57	—	3	BABY — BEFORE DARK (RCA)
26	56	16	PRAISE YOU — FATBOY SLIM (SKINT/ASTRALWERKS/VIRGIN)
05	61	4	IF YOU REALLY WANNA KNOW — MARC DORSEY (JIVE)
06	56	3	MAD PROFESSOR — INSANE CLOWN POSSE (ISLAND/IDJMG)
61	61	4	SHE WANTS YOU — BILLIE (INNOCENT/VIRGIN)
61	63	14	EVERY MORNING — SUGAR RAY (LAVA/ATLANTIC)
23	55	12	HILLBILLY SHOES — MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
06	56	3	CANNED HEAT — JAMIROQUAI (WORK/ERG)
65	57	14	WRITTEN IN THE STARS — ELTON JOHN & LEANN RIMES (CURB/ROCKET/IDJMG)
66	56	16	PUSHIN' WEIGHT — ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
67	63	20	FAOED PICTURES — CASE & JOE (DEF SOUL/IDJMG)
68	67	16	1999 — PRINCE (WARNER BROS.)
69	64	9	NOTHING REALLY MATTERS — MADONNA (MAVERICK/WARNER BROS.)
70	65	3	SEXUAL (LI DA OI) — AMBER (TOMMY BOY)
71	—	1	NEVER BEEN KISSEO — SHERRIE AUSTIN (ARISTA NASHVILLE)
72	72	2	COME GET IT — DJ HURRICANE (OFF LINE/TVT SOUNDTRAX/TVT)
73	69	21	HOW DO I OEAL — JENNIFER LOVE HEWITT (143/WARNER BROS.)
74	59	4	BETTER DAYS — TQ (CLOCKWORK/EPIC)
75	—	1	THE ANTHEM — SWAY & KING TECH FEAT. DJ REVOLUTION (INTERSCOPE)

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THE Billboard HOT 100®

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

Broadcast Data Systems · SoundScan®

JUNE 26, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	7	**IF YOU HAD MY LOVE ▲** 3 weeks at No. 1 R.JERKINS (R.JERKINS,L.DANIELS,C.ROONEY,F.JERKINS III)	**JENNIFER LOPEZ** (C) (D) (T) (V) (X) WORK 79163/ERG †	1
2	10	96	1	**LAST KISS ★** B.ELIASON (W.COCHRAN)	**PEARL JAM** (C) (D) EPIC 79197	1
3	2	2	41	**LIVIN' LA VIDA LOCA ▲** D.CHILD,R.ROSA (R.ROSA,D.CHILD)	**RICKY MARTIN** (C) (D) (M) (T) (V) (X) C2 79124 †	4
4	3	3	10	**NO SCRUBS ●** SHE'KSPERE (K.BRIGGS,K.BURGESS,T.COTTLE)	**TLC** (C) (D) (T) LAFACE 24385/ARISTA †	3
4	4	4	3	**WHERE MY GIRLS AT? ●** M.ELLIOTT (M.ELLIOTT,R.STEWART,E.SEATS)	**702** (C) (D) (T) MOTOWN 860891 †	4
6	9	11	10	**I WANT IT THAT WAY** M.MARTIN,K.LUNDIN (M.MARTIN,A.CARLSSON)	**BACKSTREET BOYS** (V) JIVE ALBUM CUT †	6
7	22	22	14	**THE HARDEST THING ★** D.FRANK,S.KIPNER (S.KIPNER,D.FRANK)	**98 DEGREES** (C) (D) UNIVERSAL 56246 †	7
8	5	4	12	**FORTUNATE ●** R.KELLY (R.KELLY)	**MAXWELL** (C) (D) ROCK LAND/INTERSCOPE 79135/COLUMBIA †	4
9	6	6	21	**KISS ME ●** S.TAYLOR (M.SLOCUM)	**SIXPENCE NONE THE RICHER** (C) (D) (X) SQUINT 79101/COLUMBIA †	2
10	7	7	21	**THAT DON'T IMPRESS ME MUCH ★** R.J.LANGE (S.TWAIN,R.J.LANGE)	**SHANIA TWAIN** (C) (D) (V) MERCURY (NASHVILLE) 172118 †	7
				GREATEST GAINER/SALES		
11	17	21	8	**IT'S NOT RIGHT BUT IT'S OKAY ★** R.JERKINS (R.JERKINS,F.JERKINS III,L.DANIELS,I.PHILLIPS,T.ESTES)	**WHITNEY HOUSTON** (C) (D) (T) (X) ARISTA 13681 †	11
12	8	8	11	**BOB ●** R.KELLY,POKE & TONE (R.KELLY,N.REED)	**BLAQUE** (C) (D) (T) (V) (X) TRACK MASTERS 78857/COLUMBIA †	8
13	13	14	6	**WILD WILD WEST** R.FUSARI (W.SMITH,S.WONDER,M.DEWESE)	**WILL SMITH FEAT. DRU HILL & KOOL MO DEE** COLUMBIA ALBUM CUT †	13
14	10	10	7	**CHANTE'S GOT A MAN ★** J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,C.MOORE,G.JACKSON)	**CHANTE MOORE** (C) (D) SILAS 55544/MCA †	10
15	15	26	4	**HAPPILY EVER AFTER ★** C.HENDERSON (C.WOODARD,C.HENDERSON)	**CASE** (C) (D) (T) DEF SOUL 566954/IDJMG †	15
16	73	70	7	**NO PIGEONS ★** SPORTY THIEVZ,C.MALINCHAK (F.HOWELL,S.FORD,M.BRYAN,K.BRIGGS,K.BURGESS,T.COTTLE)	**SPORTY THIEVZ FEATURING MR. WOODS** (C) (D) (T) (X) RUFFHOUSE 79190/COLUMBIA †	16
17	16	20	10	**ALMOST DOESN'T COUNT** F.JERKINS III,G.ROCHE (S.PEIKEN,G.ROCHE)	**BRANDY** ATLANTIC ALBUM CUT †	16
18	11	9	10	**WHO DAT ★** C.STEWART (C.A.STEWART,JT MONEY,T.JOHNSTON,TAB,D.DAVIS)	**JT MONEY FEATURING SOLE** (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	5
19	12	13	25	**EVERY MORNING ●** D.KAHNE (SUGAR RAY,D.KAHNE,R.BEAN,A.ZARATE,P.TELLEZ)	**SUGAR RAY** (C) (D) (V) LAVA 84462/ATLANTIC †	3
20	14	12	13	**GIVE IT TO YOU ●** J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,J.KNIGHT,R.THICKE)	**JORDAN KNIGHT** (C) (D) (T) (V) (X) INTERSCOPE 97048 †	10
21	21	24	6	**ALL STAR** E.VALENTINE (G.CAMP)	**SMASH MOUTH** INTERSCOPE ALBUM CUT †	21
22	18	18	15	**ANYWHERE ★** D.JONES (D.JONES,M.KEITH,Q.PARKER,M.SCANDRICK,L.MAXWELL,Z.COPELAND, JR.,J.BOYD)	**112 FEATURING LIL'Z** (T) BAD BOY 79214*/ARISTA †	15
23	19	17	40	**SLIDE** R.CAVALLO,GOO GOO DOLLS (J.RZEZNIK)	**GOO GOO DOLLS** WARNER BROS. ALBUM CUT †	8
24	20	16	13	**PLEASE REMEMBER ME ★** B.GALLIMORE,J.STROUD,T.MCGRAW (R.CROWELL,W.JENNINGS)	**TIM MCGRAW** (C) (D) (V) CURB 73080 †	10
25	24	19	28	**WHAT IT'S LIKE** D.ROSS,J.GAMBLE,EVERLAST (E.SCHRODY)	**EVERLAST** TOMMY BOY ALBUM CUT †	13
26	23	15	28	**BELIEVE ▲** M.TAYLOR,B.RAWLING (B.HIGGINS,S.MCLENNEN,P.BARRY,S.TORCH)	**CHER** (C) (D) (T) (V) (X) WARNER BROS. 17119 †	1
27	28	36	6	**SOMETIMES** P.MAGNUSSON,D.KREUGER,J.ELOFSSON (J.ELOFSSON)	**BRITNEY SPEARS** (V) JIVE ALBUM CUT †	27
28	32	42	6	**I WILL REMEMBER YOU (LIVE)** T.OBERTHIER,T.LORD ALGE (S.MCLACHLAN,S.EGAN,D.MERENDA)	**SARAH MCLACHLAN** ARISTA ALBUM CUT †	28
29	25	25	23	**SWEET LADY** THE CHARACTERS (J.AUSTIN,T.TAYLOR,C.FARRAR)	**TYRESE** RCA ALBUM CUT †	12
30	27	29	10	**WRITE THIS DOWN** T.BROWN,G.STRAIT (D.HUNT,K.M.ROBBINS)	**GEORGE STRAIT** (V) MCA NASHVILLE ALBUM CUT †	27
31	36	49	5	**TELL ME IT'S REAL** J.HAILEY,R.BENNETT (J.HAILEY,R.BENNETT)	**K-CI & JOJO** MCA ALBUM CUT †	31
32	30	27	5	**DID YOU EVER THINK ★** R.KELLY,POKE & TONE,C.ROONEY (R.KELLY,C.MAYFIELD,J.OLIVIER,S.BARNES)	**R. KELLY** (T) (X) JIVE 42604* †	27
33	33	38	5	**GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU ★** D.COOK,ALABAMA (C.STURKEN,E.ROGERS)	**ALABAMA FEAT. 'N SYNC** (C) (D) (V) RCA (NASHVILLE) 65759 †	33
34	26	23	27	**HEARTBREAK HOTEL ▲** SOULSHOCK,KARLIN (C.SCHACK,K.KARLIN,T.SAVAGE)	**WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE** (C) (D) (T) (X) ARISTA 13619 †	2
35	35	35	13	**HOLLA HOLLA ★** TAI GOTTI (J.ATKINS,T.GREEN,I.LORENZO)	**JA RULE** (M) (T) (X) MURDER INC./DEF JAM 566959*/IDJMG †	35
36	29	28	39	**FLY AWAY** L.KRAVITZ (L.KRAVITZ)	**LENNY KRAVITZ** VIRGIN ALBUM CUT †	12
37	39	43	9	**WHATEVER YOU SAY** P.WORLEY,M.MCBRIDE (T.MARTIN,E.HILL)	**MARTINA MCBRIDE** (V) RCA (NASHVILLE) ALBUM CUT †	37
				GREATEST GAINER/AIRPLAY		
38	55	78	3	**BEAUTIFUL STRANGER** MADONNA,W.ORBIT (MADONNA,W.ORBIT)	**MADONNA** MAVERICK SOUNDTRACK CUT/WARNER BROS. †	38
39	44	54	4	**AMAZED** D.HUFF (M.GREEN,A.MAYO,C.LINDSEY)	**LONESTAR** (V) BNA ALBUM CUT †	39
40	38	37	27	**BACK 2 GOOD** M.SERLETIC (R.THOMAS,M.SERLETIC)	**MATCHBOX 20** (V) LAVA ALBUM CUT/ATLANTIC †	24
41	41	45	13	**WITH YOU ★** M.SPIRO (M.HENDRIX,R.L.BRUCE)	**LILA MCCANN** (C) (D) ASYLUM 64052 †	41
42	51	61	4	**LESSON IN LEAVIN'** B.GALLIMORE,T.MCGRAW (R.GOODRUM,B.MAHER)	**JO DEE MESSINA** CURB ALBUM CUT	42
43	37	33	30	**ANGEL OF MINE ▲** R.JERKINS (R.LAWRENCE,T.POTTS)	**MONICA** (C) (D) ARISTA 13590 †	1
44	34	31	13	**TWO TEARDROPS** S.WARINER (B.ANDERSON,S.WARINER)	**STEVE WARINER** (V) CAPITOL (NASHVILLE) ALBUM CUT †	30
45	45	56	5	**BETTER DAYS (AND THE BOTTOM DROPS OUT) ★** E.VALENTINE,D.COOLEY,M.SIMS (M.SIMS,D.COOLEY)	**CITIZEN KING** (C) (D) (V) WARNER BROS. 16965 †	45
46	31	30	16	**IF YOU (LOVIN' ME) ●** DELITE,K.DICKERSON (K.DICKERSON,A.ROBERSON,L.BROWDER,D.ALLAMBY)	**SILK** (C) (D) (T) (X) ELEKTRA 64072/EEG †	13
47	47	52	7	**TONIGHT THE HEARTACHE'S ON ME** P.WORLEY,B.CHANCEY (M.W.FRANCIS,J.MACRAE,B.MORRISON)	**DIXIE CHICKS** MONUMENT ALBUM CUT	47
48	41	41	10	**PRAISE YOU ★** F.SLIM (N.COOK,C.YARBOROUGH)	**FATBOY SLIM** (C) (T) (V) (X) SKINT/ASTRALWERKS 66254*/VIRGIN †	36
48	18	18	32	**...BABY ONE MORE TIME ▲** M.MARTIN,RAMI (M.MARTIN)	**BRITNEY SPEARS** (C) (D) (T) (V) JIVE 42545 †	1
50	52	52	2	**A NIGHT TO REMEMBER ★** D.COOK,L.WILSON (M.T.BARNES,T.W.HALE)	**JOE DIFFIE** (C) (D) (V) EPIC (NASHVILLE) 79118 †	50
51	64	14	4	**SCAR TISSUE** R.RUBIN (A.KIEDIS,FLEA,J.FRUSCIANTE,C.SMITH)	**RED HOT CHILI PEPPERS** WARNER BROS. ALBUM CUT †	51
52	64	—	2	**BILLS, BILLS, BILLS** SHE'KSPERE (K.BURGESS,B.KNOWLES,L.LUCKETT,K.BRIGGS)	**DESTINY'S CHILD** COLUMBIA ALBUM CUT †	52
53	53	96	10	**MY OWN WORST ENEMY** D.GILMORE,LIT (J.POPOFF,A.POPOFF)	**LIT** RCA ALBUM CUT †	50
54	64	64	5	**ONE HONEST HEART** D.MALLOY,R.MCENTIRE (D.MALLOY,F.J.MYERS,G.BAKER)	**REBA** (V) MCA NASHVILLE ALBUM CUT †	96
45	48	10	14	**YOU WON'T EVER BE LONELY ★** D.MALLOY (J.G.SMITH,A.GRIGGS,B.JONES)	**ANDY GRIGGS** (C) (D) RCA (NASHVILLE) 65646 †	28
56	40	32	16	**WHAT'S IT GONNA BE?! ●** DELITE (T.SMITH,D.ALLAMBY,A.ROBERSON)	**BUSTA RHYMES FEATURING JANET** (C) (D) (T) FLIPMODE/ELEKTRA 64051/EEG †	3
57	57	57	6	**STRONG ENOUGH ★** M.TAYLOR,B.RAWLING (P.BARRY,M.TAYLOR)	**CHER** (T) (X) WARNER BROS. 44644* †	57
58	59	71	7	**SINGLE WHITE FEMALE ★** T.BROWN,B.CANNON,N.WILSON (S.SMITH,C.D.JOHNSON)	**CHELY WRIGHT** (C) (D) (V) MCA NASHVILLE 72092 †	58
59	65	75	3	**HEY LEONARDO (SHE LIKES ME FOR ME)** EMOSIA,C.P.ROTH (J.SLOAN,J.PENCE,EMOSIA)	**BLESSID UNION OF SOULS** PUSH ALBUM CUT/V2 †	59
60	43	39	11	**MAN! I FEEL LIKE A WOMAN!** R.J.LANGE (S.TWAIN,R.J.LANGE)	**SHANIA TWAIN** MERCURY (NASHVILLE) ALBUM CUT †	34
61	62	73	8	**LITTLE GOOD-BYES ★** D.HUFF (K.OSBORN,J.DEERE,K.GREENBERG)	**SHEDAISY** (C) (D) (V) LYRIC STREET 64025 †	61
62	61	63	18	**BLUE MONDAY ★** J.ABRAHAM,ORGY (B.SUMNER,G.GILBERT,P.HOOK,S.MORRIS)	**ORGY** (T) (X) E1 1/ELEMENTREE 44555*/REPRISE †	56
				HOT SHOT DEBUT		
63	NEW ▶		1	**I COULD NOT ASK FOR MORE** M.SERLETIC (D.WARREN)	**EDWIN MCCAIN** LAVA ALBUM CUT/ATLANTIC †	63
64	64	60	19	**YOU ★** C.ROLAND (C.ROLAND,J.POWELL)	**JESSE POWELL** (C) (D) (V) SILAS 55500/MCA †	10
65	75	95	19	**THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) ★** R.ROSA,D.CHILD (R.ROSA,D.CHILD,L.GOMEZ ESCOLAR)	**RICKY MARTIN** (C) (D) (T) (X) COLUMBIA 78931 †	60
66	70	—	2	**EVERYTHING IS EVERYTHING** L.HILL,J.POYSER (L.HILL,J.NEWTON)	**LAURYN HILL** RUFFHOUSE ALBUM CUT/COLUMBIA	66
67	67	—	2	**ROLLERCOASTER ★** R.HEDGES,B*WITCHED (R.HEDGES,BRANNIGAN,ACKERMAN)	**B*WITCHED** (C) (D) (T) (V) (X) EPIC 79179 †	67
68	78	—	2	**SHE'S SO HIGH** B.ROCK,T.BACHMAN (T.BACHMAN)	**TAL BACHMAN** COLUMBIA ALBUM CUT †	68
69	80	—	2	**LATELY** D.ALLEN (T.GIBSON,D.ALLEN)	**TYRESE** RCA ALBUM CUT †	69
70	81	—	2	**CRAZY LITTLE THING CALLED LOVE** P.ANDERSON (F.MERCURY)	**DWIGHT YOAKAM** REPRISE (NASHVILLE) ALBUM CUT †	70
71	71	76	4	**HELLO L.O.V.E.** G.FUNDIS (J.STEELE,D.WELLS)	**JOHN MICHAEL MONTGOMERY** ATLANTIC (NASHVILLE) ALBUM CUT †	71
72	66	59	21	**HOW FOREVER FEELS ★** B.CANNON,N.WILSON (W.MOBLEY,T.MULLINS)	**KENNY CHESNEY** (C) (D) (V) BNA 65666 †	27
73	60	51	16	**ANYONE ELSE** P.WORLEY,B.J.WALKER,JR.,C.RAYE (R.FOSTER)	**COLLIN RAYE** EPIC (NASHVILLE) ALBUM CUT †	37
74	76	80	3	**SHE'S ALWAYS RIGHT** D.JOHNSON,C.WALKER (P.BARNHART,E.HILL,R.MCDONALD)	**CLAY WALKER** GIANT (NASHVILLE) ALBUM CUT/REPRISE (NASHVILLE) †	74
75	68	62	17	**WISH YOU WERE HERE** C.CHAMBERLAIN (S.EWING,B.ANDERSON,D.MOORE)	**MARK WILLS** (V) MERCURY (NASHVILLE) ALBUM CUT	34
76	NEW ▶		1	**UNPRETTY** D.AUSTIN (D.AUSTIN,T.WATKINS)	**TLC** LAFACE ALBUM CUT/ARISTA	76
77	72	79	4	**MILLENNIUM** G.CHAMBERS,S.POWER (R.WILLIAMS,G.CHAMBERS,L.BRICUSSE,J.BARRY)	**ROBBIE WILLIAMS** CAPITOL ALBUM CUT †	72
78	85	—	2	**WHO NEEDS PICTURES ★** F.ROGERS (B.PAISLEY,C.DUBOIS,F.ROGERS)	**BRAD PAISLEY** (C) (D) (V) ARISTA NASHVILLE 13156 †	78
79	63	53	20	**WE LIKE TO PARTY! ★** DANSKI,DJ DELMUNDO (DANSKI,DJ DELMUNDO)	**VENGABOYS** (D) (T) (X) GROOVILICIOUS 071/STRICTLY RHYTHM †	26
80	NEW ▶		1	**THE SECRET OF LIFE** B.GALLIMORE,F.HILL (G.PETERS)	**FAITH HILL** WARNER BROS. (NASHVILLE) ALBUM CUT †	80
81	56	47	12	**MY FAVORITE GIRL ★** S.JORDAN (S.JORDAN,D.HOLLISTER,T.TUMPIN,M.KINCHEN)	**DAVE HOLLISTER** (C) (D) DEF SQUAD 59019/DREAMWORKS †	39
82	NEW ▶		1	**JIGGA MY NIGGA** SWIZZ BEATS (S.CARTER,K.DEAN)	**JAY-Z** RUFF RYDERS ALBUM CUT/INTERSCOPE	82
83	74	77	16	**NANN ★** RIGHTEOUS FUNK BOOGIE (T.A.DUGGINS)	**TRICK DADDY FEATURING TRINA** (C) (D) (T) SLIP-N-SLIDE 247/WARLOCK †	62
84	97	—	2	**YOU ARE EVERYTHING ★** SISQO,DUTCH (M.ANDREWS,P.CUSIN)	**DRU HILL** (T) (V) DEF SOUL 562021*/IDJMG †	84
85	95	—	2	**SLAVE TO THE HABIT ★** D.HUFF (KOSTAS,T.KEITH,C.CANNON)	**SHANE MINOR** (C) (D) (V) MERCURY (NASHVILLE) 870818 †	85
86	69	65	12	**SITTING HOME ★** G.BLAKE,D.ANGELETTIE,J.KNIGHT,H.PIERRE (J.KNIGHT,D.ANGELETTIE,D.BLAKE,K.WHITEHEAD,E.JOHNSON)	**TOTAL** (T) (X) BAD BOY 79218*/ARISTA †	42
87	90	85	10	**I DRIVE MYSELF CRAZY** V.RENN (R.NOWLES,A.RICH,E.SHIPLEY)	**'N SYNC** (V) RCA ALBUM CUT †	67
88	86	83	18	**I'LL THINK OF A REASON LATER** M.WRIGHT (T.MARTIN,T.NICHOLS)	**LEE ANN WOMACK** (V) DECCA ALBUM CUT/MCA NASHVILLE	38
89	83	69	12	**ANYTHING BUT DOWN** S.CROW (S.CROW)	**SHERYL CROW** (V) A&M ALBUM CUT/INTERSCOPE †	49
90	87	86	18	**ONE** J.KURZWEG (M.TREMONTI,S.STAPP)	**CREED** WIND-UP ALBUM CUT	70
91	82	72	17	**IT AIN'T MY FAULT 1 & 2 ★** CRAIG B (SILKK THE SHOCKER,MYSTIKAL)	**SILKK THE SHOCKER FEATURING MYSTIKAL** (C) (D) (T) NO LIMIT 53470/PRIORITY †	18
92	94	92	15	**LIFE** R.KELLY (R.KELLY)	**K-CI & JOJO** ROCK LAND/MCA SOUNDTRACK CUT/INTERSCOPE †	60
93	77	88	19	**WHAT'S SO DIFFERENT** TIMBALAND (E.LUMPKIN,T.MOSLEY)	**GINUWINE** 550 MUSIC ALBUM CUT/ERG †	49
94	NEW ▶		1	**WATCH OUT NOW ★** THE BEATNUTS (L.FERNANDEZ,J.TINEO)	**THE BEATNUTS FEATURING YELLAKLAW** (C) (D) (T) VIOLATOR 1795/RELATIVITY †	94
95	100	97	17	**HEAVY** E.ROLAND (E.ROLAND)	**COLLECTIVE SOUL** ATLANTIC ALBUM CUT	73
96	RE-ENTRY		6	**SHE'S A BITCH ★** TIMBALAND (M.ELLIOTT,TIMBALAND)	**MISSY "MISDEMEANOR" ELLIOTT** (T) THE GOLD MIND/EASTWEST 63751*/EEG †	90
97	88	89	6	**IT'S OVER NOW ★** KAYGEE (K.GIST,T.JOHNSON,JACKSON,A.JACKSON,D.GRIFFIN)	**DEBORAH COX** (T) (X) ARISTA 13656* †	70
98	93	84	12	**WHY DON'T YOU GET A JOB?** D.JERDEN (THE OFFSPRING)	**THE OFFSPRING** COLUMBIA ALBUM CUT †	74
99	NEW ▶		1	**LET ME KNOW ★** D.BRANCH (C.GILES,D.BRANCH,J.PEARSON)	**CAM'RON** (C) (D) (T) UNTERTAINMENT 79170/EPIC †	96
100	96	96	8	**PLAYERS HOLIDAY ★** ANT BANKS (A.BANKS,A.FURTAY,T.SHAW,K.DIXSON,J.ROCKER,B.WITHERS,S.SCARBOROUGH)	**T.W.D.Y. FEATURING TOO SHORT & MAC MALL** (C) (D) (T) THUMP STREET 2265 †	96

◯ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ★ Retail Launch: Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 1999, Billboard/BPI Communications and SoundScan, Inc.

MP3 CONFAB PANELISTS UPBEAT

(Continued from page 1)

expose their music directly to potential fans.

Continued use of MP3 as a way to create a "community" of fans for a new artist was also stressed during an event that at times was permeated with a "bunker" mentality.

"MP3 is the best marketing tool the music industry has ever had, and the majors are not taking advantage of it," said M-80 Interactive Marketing executive Dave Neupert, who spoke at the "Music As A Virus: Biological Warfare" panel. "You can create a fan base and market directly to them."

Despite such optimism, attendees admitted that troubled times are also on the horizon. "This is a very difficult time legally," keynoter John Perry Barlow, founder of the Electronic Frontier Foundation, said, noting that MP3 offers consumers secure and unsecured downloads. "But I beg you not to give up, because we are going to win."

Although it was only mentioned a few times, SDMI was clearly on the minds of all in attendance. SDMI aims to announce its endorsement of a secure digital delivery system for portable music devices by June 30.

But nearly all at the conference say whatever protection mechanism will be agreed upon, it is bound to be unlocked by the growing number of savvy computer users. "People are going to be able to pirate music any time, anywhere," says Live 365.com program director Jeremy Goldblatt. "No one is going to be able to take that element out of the Internet."

Some in attendance said the pending SDMI announcement would not affect the state of MP3, but others speculate that SDMI could change MP3 from a largely unsecure format to a secure one. "It's very clear SDMI will affect the current MP3 distribution," says attorney Robert A. Rosenbloum, adding that as much as the major labels may try to "kill" the format, it probably won't go away.

> *'MP3 is the best marketing tool the music industry's ever had, and the majors aren't taking advantage of it'*
>
> – DAVE NEUPERT –

Atlanta-based Rosenbloum, whose Miami-headquartered firm Greenberg Traurig represents such artists as Canibus, Collective Soul, and Monica, says that sites offering MP3 downloads will likely begin acquiring content from majors in a secured format. "But MP3 might lose out because it's not the best technology out there, but it can be secured."

QUALITY CONCERNS

In fact, the inferior quality of MP3 compared with other digital download formats may be of more concern for the future of the format than SDMI. In a presentation by Emusic chairman Bob Kohn, a recent survey by the company found that individuals who download MP3 music files say the audio quality isn't good enough. "There's got to be something better out there [in the MP3 format], but there's nothing on the horizon," he said, adding that the MP3 format upgrades are facing problems owing to a "myriad of patents."

According to David Weekly, an Internet audio consultant, the patent holders for MP3—Fraunhofer and Thomson—have developed a second-generation MP3 technology in conjunction with AT&T and Dolby Labs called Advanced Audio Coding. Weekly says the companies are embroiled in discussions about how to license the technology in the MP3 arena.

Fraunhofer does not currently enforce its decoding software patents for MP3, according to Weekly.

The Emusic survey pointed out that MP3 must overcome the perception that all of its music downloads are free. "Education of the public needs to be used to change that," says Kohn.

Emusic sells downloads for 99 cents a track or $8.99 per album. During its last quarter, it sold $20,000 in downloads, but that was up from $400 in the previous quarter.

Although digital downloads continue to be perceived as the future of the music business, attendees here admit the business in still in its infancy.

However, a survey by Internet think tank Webnoize showed that among college students, downloading of music, either legally or illegally, is gaining speed. Of 770 university students surveyed about their online habits in December 1998, 95% of those said they didn't download at all. In an April 1999 follow-up survey of the same students, the percentage of those who said they didn't download decreased to 67%.

But more than 50% of those surveyed who said they downloaded music indicated that they received the music through E-mail or by files passed around chat rooms, as opposed to directly downloading the files themselves.

CHANGING MODELS

Some at the conference noted that the MP3 business model has a steep learning curve. "Young kids have started companies [that use MP3] without any long-term aspects," says Rosenbloum. "And now that this has blossomed, there's a question of what do we do with this now."

To that end, some business models were batted around at the MP3 confab, including a concept called "super distribution." Under this plan, a music-content provider could make a download available to individuals for a flat fee. The user could then freely distribute it to other people.

> *'MP3 might lose out because it's not the best technology out there, but it can be secured'*
>
> – ROBERT A. ROSENBLOUM –

"What super-distribution does is make the purchaser a promoter," says digital security software company MusicMarc CEO Jonathan Hahn. "The content providers don't mind if there are 10 million copies of an album floating around as long as [their financial needs] are fulfilled. And the only way to do that is to keep some kind of connection with the [initial user]."

But even artists are concerned that passing around downloaded music under any unsecure format has problems and that finding the source isn't likely. "It's not like finding me after robbing a bank," says rapper Ice-T, who has formed his own online record label, cornerrecords.com. "Everyone here is cool, but what about the 100 million other motherfuckers out there? All I know is that the old way has played out, and that's why I'm here."

HOT 100 SINGLES SPOTLIGHT

by Silvio Pietroluongo

LAST ALMOST FIRST: **Pearl Jam** makes a huge leap to the runner-up position on The Billboard Hot 100 with its remake of the 1960s classic "Last Kiss" (Epic). The catalyst for the move is the release of the single, which scans an impressive 140,500 units. This is the highest first-week sales number for a non-discounted single since **Elton John** moved 3.5 million copies of "Candle In The Wind 1997" /"Something About The Way You Look Tonight" (Rocket/A&M) in October 1997. "Candle" benefited the Diana, Princess of Wales Memorial Fund, and Pearl Jam and Epic are donating the proceeds of "Last" and the album "No Boundaries" (released June 15) to the Kosovo refugees via the organization CARE. It seems that as far as first-week singles sales go, it is better to give than to give away.

BETTER LATE THAN NEVER: Two songs re-bullet and make big jumps on the Hot 100 due to the release of retail-available singles. 98° climbs 22-7 with "The Hardest Thing" (Universal), and **Sporty Thievz Featuring Mr. Woods** move 73-16 with "No Pigeons" (Ruffhouse/Columbia), based on sales of 50,500 and 66,500, respectively. On the radio side, the audience impressions for both songs were at their highest four weeks ago. In the May 29 issue, "Hardest" had an audience of 53 million, compared with 46 million this issue. "Pigeons' " high-water mark May 29 was 28 million, as opposed to this issue's 17 million. If the retail release of both singles coincided with that audience peak, "Hardest" would have been No. 5 and "Pigeons" No. 9 on the Hot 100 for May 29 based on this issue's sales numbers.

DOWN IS UP: Due to the major sales gains posted by **Pearl Jam**, 98°, and **Sporty Thievz**, there are songs that improve in points but slip in position on the upper portion of the Hot 100 and Hot 100 Singles Sales charts. **Brandy** has an audience increase of 1 million, yet falls 16-17 on the Hot 100 with "Almost Doesn't Count" (Atlantic). At this point in its life, Brandy's song is showing faster growth at top 40 stations than it is at R&B outlets.

On the sales chart, three records showed an increase in units yet were pushed back: **B*Witched** drops 10-14 with "Rollercoaster" (Epic), **Ja Rule** slips 15-16 with "Holla Holla" (Murder Inc./Def Jam/IDJMG), and **R. Kelly** falls 16-18 with "Did You Ever Think" (Jive). On the Hot 100, they stand at Nos. 67, 35, and 32, respectively.

RELAUNCH: Two weeks ago, **Whitney Houston's** "It's Not Right But It's Okay" (Arista) was awarded a retail launch star, as its jump in chart position was fueled by the retail availability of the vinyl maxi-single and CD maxi-single. This issue "Okay" moves 17-11 on the Hot 100 while earning another retail launch star and the title of Greatest Gainer/Sales because the regular-length cassette and CD configurations hit stores. "Okay" scans 42,000 units this week, 25% of which are attributed to the maxi-singles and 75% to the regular-length singles. The song is also growing at radio, particularly at R&B, rhythmic top 40, and top 40.

ASCAP, MP3.com Link Up

Webcasts, Membership Drives Part Of Accord

NEW YORK—ASCAP has established a two-pronged relationship with the MP3.com Web site.

The site has signed what ASCAP terms a "comprehensive" music license that will allow unlimited interactive performances on the MP3.com site of ASCAP-cleared copyrights, one of several such deals ASCAP has made (**Billboard*Bulletin*, June 17**).

Also set in place is a mutually beneficial "strategic relationship" that includes MP3.com's exposure of ASCAP services to unaffiliated writers and processing of membership applications.

Additionally, an interactive ASCAP "radio channel" is to be set up on the MP3.com Web site that is to feature works by ASCAP members.

And, finally, ASCAP and MP3.com will nationally co-host music showcases and educational workshops both off- and online. The ASCAP/MP3.com developments were revealed at the MP3 Summit '99 June 15-16 in San Diego.

Billboard was unable to determine at press time whether BMI, ASCAP's chief rival, has or is in the process of making a performance licensing deal with MP3.com.

IRV LICHTMAN

HOUSE DEFEATS CULTURAL LEGISLATION

(Continued from page 93)

Assn., the Radio-Television News Directors Assn., and First Amendment groups joined the RIAA and MPAA in opposing the measures.

The Child Safety and Violence Prevention Act would have also called for the National Institutes of Health to study the effects on youth of violence and explicit sex in video games, films, and sound recordings and create a report for Congress.

An amendment sponsored by Rep. Ed Markey, D-Mass., which calls for a similar study by the surgeon general, was passed by the House June 1.

SENSE OF CONGRESS

On June 17, the House also passed a "sense of Congress" resolution sponsored by Rep. Jo Ann H. Emerson, R-Mo., which condemns the entertainment industry for its part in the culture of violence in the U.S.

"It is the sense of Congress," the amendment concludes, "that the entertainment industry has been irresponsible in the development of its products and the marketing of those products to America's youth; must recognize the power and influence it has over the behavior of our nation's youth; and must do everything in its power to stop these portrayals of pointless acts of brutality by immediately eliminating gratuitous violence in movies, television, music, and video games."

Says the RIAA's Rosen, "It's not over yet. There are still some tough issues that have to be resolved."

Part of Hyde's amendment crumbled under pressure from opposing members and lobbyists. On June 10, a coalition of California lawmakers convinced Hyde to withdraw a provision that would have required retailers to post lyrics for all the music sold in stores (Billboard, June 19).

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

JUNE 26, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	1	1	1	**BACKSTREET BOYS** JIVE 41672 (11.98/17.98) 4 weeks at No. 1	MILLENNIUM	1
2	2	2	5	**RICKY MARTIN** ▲³ C2 69891*/COLUMBIA (11.98 EQ/17.98)	RICKY MARTIN	1
				Hot Shot Debut		
3	NEW ▶		1	**RED HOT CHILI PEPPERS** WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	1
4	4	3	22	**BRITNEY SPEARS** ▲⁴ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
5	3	—	2	**JA RULE** MURDER INC./DEF JAM 538920*/IDJMG (10.98/16.98) HS	VENNI VETTI VECCI	3
6	10	9	24	**KID ROCK** ▲ LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	6
7	7	6	84	**SHANIA TWAIN** ◆¹¹ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
				Greatest Gainer		
8	14	—	2	**SOUNDTRACK** MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	8
9	6	5	16	**TLC** ▲³ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
10	NEW ▶		1	**SMASH MOUTH** INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	10
11	NEW ▶		1	**DEF LEPPARD** MERCURY 546212/IDJMG (11.98/17.98)	EUPHORIA	11
12	8	—	2	**JENNIFER LOPEZ** WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
13	11	10	7	**VARIOUS ARTISTS** ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
14	9	—	2	**BLINK 182** MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9
15	5	—	2	**TRU** NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
16	12	11	72	**DIXIE CHICKS** ▲⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
17	17	12	31	**CHER** ▲² WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
18	20	16	64	**'N SYNC** ▲⁶ RCA 67613 (11.98/17.98)	'N SYNC	2
19	22	58	4	**SOUNDTRACK** ISLAND 546196/IDJMG (11.98/17.98)	NOTTING HILL	19
20	16	17	30	**THE OFFSPRING** ▲⁴ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
21	13	7	6	**SOUNDTRACK** ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	3
22	19	13	6	**TIM MCGRAW** ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
23	24	15	4	**JIMMY BUFFETT** MARGARITAVILLE 524660/IDJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8
24	25	22	16	**EMINEM** ▲² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
25	21	14	5	**SNOOP DOGG** NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
26	18	8	3	**SLICK RICK** DEF JAM 558936*/IDJMG (10.98/16.98)	THE ART OF STORYTELLING	8
27	15	4	3	**INSANE CLOWN POSSE** ISLAND 524661/IDJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4
28	NEW ▶		1	**JAMIROQUAI** WORK 69973/EPIC (11.98 EQ/17.98)	SYNKRONIZED	28
29	26	21	37	**EVERLAST** ▲² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
30	34	20	4	**SOUNDTRACK** WALT DISNEY 60645 (11.98/17.98)	TARZAN	20
31	27	23	23	**GODSMACK** ● REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22
32	23	18	10	**NAS** ▲ COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
33	31	40	16	**LIT** RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
34	30	27	32	**JUVENILE** ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
35	32	24	11	**ANDREA BOCELLI** ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
36	37	—	2	**HARRY CONNICK, JR.** COLUMBIA 69618 (11.98 EQ/17.98)	COME BY ME	36
37	35	32	13	**B*WITCHED** ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
38	29	26	33	**98 DEGREES** ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	9B DEGREES AND RISING	14
39	43	46	22	**SUGAR RAY** ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
40	28	—	2	**LONESTAR** BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
41	36	33	31	**112** ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
42	39	37	42	**LAURYN HILL** ▲⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
43	41	38	43	**KORN** ▲² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
44	47	44	100	**SARAH MCLACHLAN** ▲⁶ ARISTA 18970 (10.98/17.98)	SURFACING	2
45	33	25	7	**SOUNDTRACK** ● COLUMBIA 69853 (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK	7
46	48	45	8	**CASE** DEF SOUL 538871*/IDJMG (8.98/12.98)	PERSONAL CONVERSATION	33
47	44	39	37	**JAY-Z** ▲⁴ ROC-A-FELLA 558902*/IDJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
48	40	19	4	**EIGHTBALL & M.J.G.** SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	10
49	38	30	53	**BRANDY** ▲⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
50	42	35	11	**SOUNDTRACK** MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
51	49	42	22	**TRICK DADDY** ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
52	57	86	57	**LENNY KRAVITZ** ▲ VIRGIN 47758 (12.98/17.98)	5	36
53	46	36	96	**BACKSTREET BOYS** ◆¹⁰ JIVE 41583 (11.98/17.98)	BACKSTREET BOYS	4
54	NEW ▶		1	**MC EIHT** HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	54
55	64	69	13	**GINUWINE** 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
56	52	48	89	**CREED** ▲³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
57	45	28	3	**JT MONEY** TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	28
58	80	80	21	**DAVE MATTHEWS/TIM REYNOLDS** ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
59	50	41	13	**SOUNDTRACK** ● ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
60	54	47	25	**DMX** ▲² RUFF RYDERS 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
61	53	31	3	**CHANTE MOORE** SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	31
62	NEW ▶		1	**PENNYWISE** EPITAPH 86553* (10.98/15.98)	STRAIGHT AHEAD	62
63	83	82	59	**DAVE MATTHEWS BAND** ▲² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
64	58	49	42	**ROB ZOMBIE** ▲² GEFFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
65	59	50	81	**WILL SMITH** ▲¹ COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE	8
66	51	34	3	**DAVE HOLLISTER** DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
67	67	77	65	**LIMP BIZKIT** ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
68	NEW ▶		1	**DIANA KRALL** VERVE 304/VG (10.98/16.98)	WHEN I LOOK IN YOUR EYES	68
69	92	88	9	**LIL' TROY** SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	69
70	61	54	30	**WHITNEY HOUSTON** ▲² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
71	62	51	26	**FATBOY SLIM** SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
72	84	75	6	**ROBBIE WILLIAMS** CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
73	89	100	6	**VARIOUS ARTISTS** RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	73
74	65	67	60	**FAITH HILL** ▲² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
75	56	43	3	**MARY CHAPIN CARPENTER** COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
76	60	53	11	**VARIOUS ARTISTS** ● IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
77	71	102	13	**CHARLOTTE CHURCH** ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
78	72	70	38	**GOO GOO DOLLS** ▲² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
79	66	61	56	**DMX** ▲³ RUFF RYDERS 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
80	63	56	26	**TYRESE** ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
81	55	29	3	**JORDAN KNIGHT** INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29
82	88	79	5	**KENNY ROGERS** DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
83	69	64	8	**B.G.** CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
84	81	74	7	**ERIC BENET** WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
85	76	73	65	**JO DEE MESSINA** ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
86	79	—	2	**BLAQUE** TRACK MASTERS 68987/COLUMBIA (10.98 EQ/16.98)	BLAQUE	79
87	70	60	29	**2PAC** ▲⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
88	77	59	18	**COLLECTIVE SOUL** ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
89	74	71	12	**SILK** ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
90	78	57	9	**TOM PETTY AND THE HEARTBREAKERS** WARNER BROS. 47294* (10.98/17.98)	ECHO	10
91	85	81	10	**BUCKCHERRY** DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
92	NEW ▶		1	**MINISTRY** WARNER BROS. 47311 (10.98/16.98)	DARK SIDE OF THE SPOON	92
93	86	55	4	**VARIOUS ARTISTS** RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	30
94	87	72	24	**ORGY** ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
95	NEW ▶		1	**PAVEMENT** MATADOR 260* (16.98 CD)	TERROR TWILIGHT	95
96	106	110	8	**SARAH BRIGHTMAN** NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
97	68	65	43	**FIVE** ▲ ARISTA 19003 (10.98/16.98) HS	FIVE	27
98	73	66	15	**GEORGE STRAIT** ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
99	91	84	15	**KENNY CHESNEY** BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
100	75	52	6	**VARIOUS ARTISTS** DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	11
101	94	94	33	**DRU HILL** ▲² DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
102	82	68	26	**BUSTA RHYMES** ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
103	103	103	10	**VENGABOYS** GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	98
104	93	83	30	**GARTH BROOKS** ◆¹⁷ CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
105	100	89	80	**ANDREA BOCELLI** ▲² PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
106	99	95	83	**MARTINA MCBRIDE** ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
107	97	92	29	**METALLICA** ▲⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2

○ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseekar Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	98	93	4	DWIGHT YOAKAM REPRISE (NASHVILLE) 47389/WARNER BROS (NASHVILLE) (10 98/16 98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	80
109	102	174	54	SOUNDTRACK ▲[2] CAPITOL 93402 (10 98/17 98)	HOPE FLOATS	8
110	96	85	31	R. KELLY ▲[4] JIVE 61625* (19 98/24 98)	R.	2
111	96	76	7	THE CRANBERRIES ● ISLAND 524611/IDJMG (10 98/17 98)	BURY THE HATCHET	13
111	132	105	48	MONICA ▲[2] ARISTA 19011* (10 98/16 98)	THE BOY IS MINE	8
113	115	130	5	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8 98/12 98) HOT	THE WHOLE SHEBANG	109
114	144	93	7	NAUGHTY BY NATURE ARISTA 19047* (10 98/16 98)	NINETEEN NAUGHTY NINE NATURE'S FURY	22
115	128	116	14	THE CORRS 143/LAVA 83164/AG (10 98/16 98) HOT	TALK ON CORNERS: SPECIAL EDITION	72
116	101	90	10	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19 98/23 98)	THUG MENTALITY 1999	4
117	107	97	63	SOUNDTRACK ▲[2] WARNER SUNSET/REPRISE 46867/WARNER BROS (10 98/17 98)	CITY OF ANGELS	1
118	105	96	23	VARIOUS ARTISTS ▲ KOCH 8803 (10 98/16 98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
119	117	106	6	STEVE WARINER CAPITOL (NASHVILLE) 96139 (10 98/16 98)	TWO TEARDROPS	35
120	133	126	14	SELENA ● EMI LATIN 97886 (11 98/17 98)	ALL MY HITS TODOS MIS EXITOS	54
121	111	101	14	VAN MORRISON POINTBLANK 47148/VIRGIN (12 98/17 98)	BACK ON TOP	28
122	124	115	8	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7 98 EQ/13 98) HOT	HOW TO OPERATE WITH A BLOWN MIND	115
123	118	109	7	TOM WAITS EPITAPH 86547* (10 98/17 98)	MULE VARIATIONS	30
124	NEW ▶		1	THE MOFFATTS CAPITOL 97939 (10 98/16 98) HOT	CHAPTER I: A NEW BEGINNING	124
125	138	114	13	SILVERCHAIR EPIC 69816 (11 98 EQ/16 98)	NEON BALLROOM	50
126	110	99	57	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10 98/16 98)	VERSION 2.0	13
127	114	111	30	MARIAH CAREY ▲[1] COLUMBIA 69670* (11.98 EQ/17 98)	# 1'S	4
128	113	98	30	JEWEL ▲[1] ATLANTIC 82950*/AG (10 98/17 98)	SPIRIT	3
129	126	144	12	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11 98 EQ/17 98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
130	120	108	37	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10 98/17 98)	THE GLOBE SESSIONS	5
131	131	121	12	SAMMY HAGAR AND THE WABORITAS MCA 11872 (10 98/16.98)	RED VOODOO	22
132	119	113	7	BEN FOLDS FIVE 550 MUSIC 69808*/EPIC (11 98 EQ/16 98)	THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	35
133	125	124	36	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10 98/17 98)	...HITS	18
134	148	168	3	OLEANDER REPUBLIC 53242/UNIVERSAL (8 98/12 98) HOT	FEBRUARY SON	134
135	123	127	37	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE ((10 98/17 98)	THE NU NATION PROJECT	7
136	161	—	2	ENRIQUE IGLESIAS FONOVISA 0517 (10 98/16 98)	BAILAMOS	136
137	NEW ▶		1	DELIRIOUS? FURIOUS? 51677/SPARROW (11 98/16 98) HOT	MEZZAMORPHIS	137
				◀ PACESETTER ▶		
138	165	161	14	SOUNDTRACK DREAMWORKS 50033/GEFFEN (17 98 CD)	A NIGHT AT THE ROXBURY	95
139	132	117	49	BARENAKED LADIES ▲[1] REPRISE 46963/WARNER BROS (10 98/16 98)	STUNT	3
140	NEW ▶		1	SARAH BRIGHTMAN REALLY USEFUL 539330/DECCA	THE ANDREW LLOYD WEBBER COLLECTION	140
141	129	119	17	SIXPENCE NONE THE RICHER ● SQUINT 7032* (10 98/15 98) HOT	SIXPENCE NONE THE RICHER	89
142	134	123	16	THE ROOTS ● MCA 11948* (10 98/16 98)	THINGS FALL APART	4
143	108	62	3	VARIOUS ARTISTS NO LIMIT 50106*/PRIORITY (10 98/16 98)	MASTER P PRESENTS: NO LIMIT ALL STARS: WHO U WIT?	62
144	116	87	14	BAZ LUHRMANN ● CAPITOL 57636 (16 98 CD) HOT	SOMETHING FOR EVERYBODY	24
145	NEW ▶		1	CHRIS LEDOUX CAPITOL (NASHVILLE) 99781 (10 98/16 98)	20 GREATEST HITS	145
146	137	118	29	ELVIS CRESPO ● SONY DISCOS 82634 (8 98 EQ/13 98) HOT	SUAVEMENTE	106
147	121	112	6	ELVIS CRESPO SONY DISCOS 82917 (10 98 EQ/15 98)	PINTAME	49
148	109	63	3	BIG MIKE RAP A-LOT 50104*/PRIORITY (10 98/16 98)	HARD TO HIT	63
149	NEW ▶		1	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10 98/17 98) HOT	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	149
150	139	141	33	FAITH EVANS ● BAD BOY 73016*/ARISTA (10 98/17 98)	KEEP THE FAITH	6
151	162	—	10	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 60641/WALT DISNEY (10 98/16 98)	MANNHEIM STEAMROLLER MEETS THE MOUSE	89
152	122	120	14	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10 98/16 98) HOT	PRINCESSES NUBIENNES	100
153	142	133	67	MADONNA ▲[1] MAVERICK 46847/WARNER BROS. (10 98/17 98)	RAY OF LIGHT	2
154	130	129	4	THE JERKY BOYS RATCHET/MERCURY 546063/IDJMG (10 98/16 98)	STOP STARING AT ME!	117
155	144	136	31	NEW RADICALS ● MCA 11858 (10 98/16 98) HOT	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
156	127	134	39	RICKY MARTIN ▲ SONY DISCOS 82653 (9 98 EQ/14 98)	VUELVE	40
157	140	134	37	OUTKAST ▲ LAFACE 26053*/ARISTA (10 98/16 98)	AQUEMINI	2
158	157	177	3	LYNYRD SKYNYRD MCA 11941 (6 98/11 98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	157
159	143	128	14	CHER GEFFEN 24509/INTERSCOPE (10 98/16 98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
160	153	132	5	VONDA SHEPARD JACKET 2222 (11 98/16 98)	BY 7:30	79
161	136	131	4	VARIOUS ARTISTS VP 1559* (7 98/13 98)	REGGAE GOLD 1999	131
162	145	—	2	MOBY V2 27049* (18 98 CD) HOT	PLAY	145
163	175	186	4	BLESSID UNION OF SOULS PUSH 27047/V2 (10 98/16 98)	WALKING OFF THE BUZZ	163
164	173	164	32	BEE GEES ● POLYDOR 559220/UNIVERSAL (10 98/17 98)	ONE NIGHT ONLY	72
165	160	181	7	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10 98/16 98)	DERTY WERK	135
166	158	160	31	U2 ● ISLAND 524613/IDJMG (11 98/17 98)	THE BEST OF 1980-1990	45
167	170	155	57	JOHN MELLENCAMP ▲ MERCURY 536738/IDJMG (11 98/17 98)	THE BEST THAT I COULD DO 1978 - 1988	33
168	154	150	51	SOUNDTRACK ▲[4] COLUMBIA 69440 (11 98 EQ/17 98)	ARMAGEDDON — THE ALBUM	1
169	147	149	17	SOUNDTRACK ● WARNER SUNSET/ATLANTIC 83153/AG (10 98/17 98)	YOU'VE GOT MAIL	44
170	156	153	61	ANDREA BOCELLI ● PHILIPS 462033 (10 98/17 98)	ARIA — THE OPERA ALBUM	59
171	NEW ▶		1	CIBO MATTO WARNER BROS 47345 (10 98/16 98) HOT	STEREO * TYPE A	171
172	171	180	86	INSANE CLOWN POSSE ▲ ISLAND 524442/IDJMG (10 98/16 98)	THE GREAT MILENKO	63
173	151	143	46	MARK WILLS ▲ MERCURY (NASHVILLE) 536317 (10 98/16 98) HOT	WISH YOU WERE HERE	74
174	NEW ▶		1	VARIOUS ARTISTS ARISTA 19066 (11 98/17 98)	ULTIMATE DIVAS	174
175	169	167	12	LILA MCCANN ASYLUM 62355/EEG (10 98/16 98)	SOMETHING IN THE AIR	85
176	135	107	5	SOUNDTRACK HOLLYWOOD 62228 (10 98/17 98)	FELICITY	97
177	166	152	82	CELINE DION ▲[5] 550 MUSIC 68861/EPIC (11 98 EQ/17 98)	LET'S TALK ABOUT LOVE	1
178	146	140	37	DEBORAH COX ● ARISTA 19022 (10 98/16 98) HOT	ONE WISH	72
179	163	165	48	BEASTIE BOYS ▲[1] GRAND ROYAL 37716*/CAPITOL (11 98/17 98)	HELLO NASTY	1
180	155	142	20	FOXY BROWN ▲ VIOLATOR 558933*/IDJMG (10 98/16 98)	CHYNA DOLL	1
181	RE-ENTRY		4	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10 98/17 98) HOT	BUENA VISTA SOCIAL CLUB	178
182	149	137	4	CHELY WRIGHT MCA NASHVILLE 70052 (10 98/16.98) HOT	SINGLE WHITE FEMALE	124
183	150	139	33	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
184	152	138	11	SOUNDTRACK WORK 69851/EPIC (11 98/17 98)	GO	67
185	159	147	34	VARIOUS ARTISTS ▲ SPARROW 51686 (15 98/19 98)	WDW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
186	167	—	2	VARIOUS ARTISTS EPIC 69875 (10 98 EQ/17 98)	STREAMS	167
187	NEW ▶		1	BIOHAZARD KING/MERCURY 546032/IDJMG (10 98/16 98)	NEW WORLD DISORDER	187
188	177	166	51	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10 98/16 98)	OPHELIA	8
189	181	182	27	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10 98/17 98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
190	187	197	9	FEAR FACTORY ROADRUNNER 8752 (10 98/16 98)	OBSOLETE	77
191	NEW ▶		1	ORBITAL FFRR/LONDON 31065/SIRE (16 98 CD) HOT	THE MIDDLE OF NOWHERE	191
192	179	170	53	VARIOUS ARTISTS ● RAZOR & TIE 89004 (11 98/17 98)	MONSTERS OF ROCK	112
193	164	151	21	JESSE POWELL ● SILAS 11789/MCA (10 98/16 98) HOT	'BOUT IT	63
194	174	158	14	SHANICE LAFACE 26058*/ARISTA (10 98/16 98)	SHANICE	56
195	192	159	40	HOLE ▲ DGC 25164/INTERSCOPE (10 98/16 98)	CELEBRITY SKIN	9
196	183	145	10	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG (10 98/16 98) HOT	SACRED LOVE SONGS	118
197	176	173	88	EVERCLEAR ▲[2] CAPITOL 36503* (10 98/18 98)	SO MUCH FOR THE AFTERGLOW	33
198	185	187	29	DJ QUIK PROFILE 19034*/ARISTA (10 98/18 98)	RHYTHM-AL-ISM	63
199	141	122	12	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11 98/17 98)	FINALLY	9
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NASCAR Sponsoring Allman Bros. Tour

BY STEVE TRAIMAN

NEW YORK—NASCAR is banking on its sponsorship of the Allman Brothers Band's 30th-anniversary tour to help expand its reach nationwide. The event is the first national rock concert tour sponsored by the stock-car racing association.

The tour and festival kicked off June 12-13 with two concerts at Denver's Red Rocks Amphitheatre. Headlined by the Allman Brothers Band, the tour has 32 dates in 30 cities, winding up Sept. 5 at the Alltel Pavilion in Raleigh, N.C.

NASCAR is co-sponsoring the amphitheater tour with CBS Sports, TNN, and Westwood One. The sponsors decline to reveal how much they're investing in the event, although a tour of this size would cost in the $15 million-$20 million range. Other sponsors are True Value, Gatorade, Budweiser, Hot Wheels, Wrenchead.com, EA Sports, Penske, Gibson Musical Instruments, and Visa.

The tour is produced by the John Schreiber Group in conjunction with Electric Factory Concerts. Tickets range from $13.50 for lawn seats up to $65, with a portion of sales donated to Give Kids the World, a nonprofit group that fulfills the wishes of terminally ill children from around the world.

Supporting acts on select dates include Mercury's Lucinda Williams and Tone-Cool's Susan Tedeschi. Mercury's Mary Cutrufello and Columbia's Curtis Stigers are among acts appearing on the second stage.

At the Allmans' label, Epic Records, a spokesman says, "We've made sure that all cities [on the tour] are well-stocked with their six albums in our catalog, including their most recent hit released last year, 'Mycology—An Anthology.' If we had a current release to promote, there would have been a lot of local retail tie-ins."

NASCAR marketing VP George Pyne expects the tour to help the association gain attention in cities where there are no NASCAR tracks.

"The closest thing to the roar of the engines at a NASCAR race is the roar of the crowd at a rock 'n'roll concert," says Pyne. "This tour is really about reaching people who may not have experienced the NASCAR phenomenon yet, which is why we're playing most non-NASCAR event sites."

In "prime time" support, CBS will present event-related programming in June and July, while TNN will offer two hourlong cable specials in August. Westwood One will air a live radio broadcast at the tour's end and will promote the tour through Labor Day on its syndicated weekly concert shows, which it has renamed "NASCAR Rocks Off The Record" and "NASCAR Rocks Superstar Concert Series."

NASCAR Online (www.nascar.com) has a dedicated section for the tour.

"Cars have always been a part of rock'n'roll," says the band's Gregg Allman. "We are excited to be spending our 30th anniversary on the road with NASCAR Rocks and some of the current musicians who are keeping the roots of rock 'n'roll alive today."

Traveling with the tour will be a NASCAR Rocks festival, which will be free to concertgoers; it will include interactive elements, show cars, proprietary merchandise, sponsor booths, and NASCAR memorabilia.

Gregg Allman, above, and the Allman Brothers Band are hitting the road for their 30th-anniversary tour with sponsorship from NASCAR.

COURT RULES AGAINST RIAA IN MP3 CASE

(Continued from page 3)

several steps removed from direct copying.

Judge Diarmuid F. O'Scannlain, writing the appeals court opinion, also found that the Rio's function, to make portable, so-called space-shift copies from one's computer, is "entirely consistent with [the act's] main purpose—the facilitation of personal use."

The judge concluded that due to the fuzzy wording of the law, computers "are not digital audio recording devices."

The court also found that the act was so poorly written that there was a lack of definitions of cornerstone words such as "direct" and "indirect" copying and the "transmission" of sound recordings. O'Scannlain also cited the law's "arguable ambiguity" and further criticized the law's draft writers.

For example, he cited the RIAA's contention during the case that to not judge computers as digital audio recording devices "would effectively eviscerate the [act] because any recording device could evade regulation simply by passing music through a computer and ensuring that the MP3 file resides momentarily on the hard drive."

"While this may be true," O'Scannlain wrote, "the act seems to have been expressly designed to create this loophole."

> ***'Rio is not a digital audio recording device subject to the restrictions of the Audio Home Recording Act'***
>
> **– JUDGE O'SCANNLAIN –**

The court concluded, "For the foregoing reasons, the Rio is not a digital audio recording device subject to the restrictions of the Audio Home Recording Act of 1992."

Even though the RIAA has lost the appeal, industry insiders say the trade group made its point last year by issuing the legal challenge. Other manufacturers were readying MP3 players for the marketplace at the time, and all but Diamond Multimedia held back. Those manufacturers, like Diamond, have since joined the SDMI initiatives.

The RIAA's prepared statement said, "We filed this lawsuit because unchecked piracy on the Internet threatens the development of a legitimate marketplace for online music, a marketplace consumers want."

Jonathan Porter, spokesman for the Digital Media Assn. (DiMA), says, "DiMA members agree with RIAA that unchecked piracy does not support the development of a commercial marketplace with secure transactions. If consumers could get music for free, why would they buy it from our members or anybody?"

FOR THE RECORD

A photograph of Dubtribe Sound System that appeared in the Nov. 21, 1998, issue of Billboard should have been credited to Alyson Kohn.

BETWEEN THE BULLETS

by Geoff Mayfield

HOT PEPPER: With pop now out-muscling modern rock, can a **Red Hot Chili Peppers** album that sounds wholly reminiscent of 1991's "Blood Sugar Sex Magik" find happiness? Yes, and how, as "Californication" moves a whopping 189,000 units, a bigger sales week than was ever seen by either "Blood" or '95's "One Hot Minute." In most June weeks of the '90s, that would be enough to top The Billboard 200—but with **Backstreet Boys** (371,000 units) and runner-up **Ricky Martin** (310,000 units) in charge, this ain't your typical June.

Along with huge support from modern rock radio, the Peppers get an assist from VH1's "Behind The Music," a series that also elevates **Def Leppard**, whose new album starts at No. 11 with 99,000 units; its last album began with 60,000 units in '96. Def Lep's hits collection also enjoys a 35% gain on Top Pop Catalog. And VH1 says its "Storytellers" episode spurred gains of 30% or more for **Dave Matthews'** last two albums (80-58 and 83-63), plus jumps on the catalog list (Nos. 6 and 15), and I've got no reason to argue that contention.

I'm impressed that **Smash mouth**, with radio all over "All Star," apparently avoids a sophomore slump, entering at No. 10 with 99,500 units. Its first album, which peaked at No. 19, was on the chart 21 weeks before it had a week with as many units. And check out pianist/singer **Diana Krall**, who has the biggest week of her career, launching at No. 68 with 21,000 units. You practically have to be a movie star like **Harry Connick Jr.** to deliver more sales on a mainstream jazz album.

SHAGGING FLIES: The film has been touted on an airline's radio ads and billboards, beer commercials on TV, milk ads in magazines, on a TV Land marathon of spy shows—and now the movie's central character will be featured on a bank's Visa card. Hard to imagine all this to-do over the sequel to a film that did less than $60 million in its box-office life, but so omnipresent was the marketing of "Austin Powers: The Spy Who Shagged Me" that I practically expected to see the flick touted in a carpet-cleaner advertisment. When the second chapter rang a comedy record of $54.7 million in its first weekend—more than the original did in its entire theatrical run—the entertainment industry learned a couple of lessons. One is a vivid illustration of how a movie can develop a franchise-worthy following during its home video incarnation. The other is that, despite the experience of last year's "Godzilla" extravagance—in which lavish marketing seemed to raise unrealistic expectations more than ticket sales—a huge Hollywood campaign can indeed put fannies in the seats.

What does all this hoopla mean to music stores? Groovy growth, baby, as the "Shagged" soundtrack locks the Greatest Gainer trophy on The Billboard 200. With a gain of more than 35,000 units, a 52% improvement over its first-week performance, the collection vaults 14-8 (104,500 units). Another beneficiary is **Lenny Kravitz's** "5," which, as mentioned here last issue, has been augmented to include his "Austin Powers" cover of "American Woman." While it falls shy of bullet criteria, "5" marches up five spots (57-52) on an 8% gain.

Like its theatrical counterpart, the new soundtrack is overwhelming the sales of the "Austin Powers: International Man Of Mystery" album, which sold less than 25,000 units during the four weeks it appeared on The Billboard 200. With all the attention focused on the new film's opening, the first "Powers" soundtrack made its first appearance last issue on Top Pop Catalog Albums. This issue, a 37% gain pushes it 43-21 on the catalog list; it has sold about 11,000 units during these two weeks.

MORE CELLULOID: The marriage of music and movies is also evidenced by the annual MTV Movie Awards, which premiered June 10 with a sturdy cable rating of 4.6, the best the awards show has ever done and a 70% gain over the viewers it attracted last year. **Kid Rock** and **Robbie Williams**, who played the show, both benefit, the former moving 10-6 on The Billboard 200 with an 18,000-unit gain (109,000 copies). Williams moves up a dozen steps (84-72) with a 19% increase.

Another MTV Movie Awards performer, **Will Smith**, concluded the week as the headliner at an event that galvanized music's Hollywood connection: KIIS Los Angeles' annual Wango Tango concert, which sold out Dodgers Stadium. The top 40 station's festival, also anchored by **Ricky Martin**, borrowed the title of Smith's upcoming "Wild Wild West" movie as its theme. Smith—with **Kool Moe Dee** and **Dru Hill**—and **Enrique Iglesias** performed tracks from "West" while an Austin Powers look-alike drew cheers during frequent trips to the stage.

There are five movie soundtracks in this issue's top 50, including "Notting Hill," which jumps into the top 20 (22-19, a 4,000-unit gain). And with the "Wild Wild West" album waiting in the wings, it feels like we're heading for one of those summers when music merchants love Hollywood . . . Speaking of "West," Iglesias' song from the film, "Bailamos," is the title track of his hits set. With "Bailamos" deemed Buzzworthy at MTV, the Fonovisa album has a 34% gain (161-136), the chart's third-largest percentage increase.

KY-MANI MARLEY EXPANDS REGGAE

(Continued from page 11)

dio/home of sibling quintet Morgan Heritage, aka "the royal family of reggae." Morgan Heritage appears on both songs and produced them.

"Dear Dad," produced by drummer Sly Dunbar and a '97 hit single in Jamaica, recalls Marley's sole memory of his father. "He came to see me in the country [near Falmouth, Jamaica] with [brother] Stephen," he recalls. "We went up to Nine Miles [Bob's childhood home in St. Ann parish], and Stephen showed me how to use a slingshot. That was it."

"Tom Drunk" also draws from his small-town Jamaican childhood memories. He says "Return Of A King," which features a bass- and drum-propelled rhythm track produced by Roy Job, was inspired by the death of a friend who was gunned down in the middle of a street.

Marley describes Job's track for "Highway" as "a change of feel for me that I took as a challenge." The dense arrangement, featuring up-front hip-hop beats, for "Warriors" was another challenge, which Marley tackles by singing, chanting, and rapping.

The only child of Anita Bell Davis, a '70s Jamaican Ping-Pong champion, Marley was 6 years old when his father passed away in 1981. But he says he never dreamed of musical stardom. "I was more into sports in my early days," he says. "Singing just happened. At first, I was fooling around, making dub plates for [Miami] sound systems and just singing with friends. Basically, my family [his Marley siblings] told me I should try."

Miami-based Shang Records VP Luther McKenzie heard him recording in a Miami studio and brought him to the label's president, Clifton "Specialist" Dillon, the manager/producer behind the early-'90s crossover successes of Shabba Ranks and Patra. Dillon executive-produced Marley's Gee Street album.

> *'The emphasis is to build a foundation for Ky-Mani that will lead to his acceptance as a major pop artist'*
>
> — NEIL ROBERTSON —

"[Marley's] a really special, once-in-a-lifetime artist," says Gee Street senior director of A&R Neil Robertson. "Our approach is to develop a career pop artist... Our goal with this album is to establish Ky-Mani and his unique sound. He changes your perception of reggae with his hip-hop, soul, R&B, and pop influences."

A 12-inch vinyl hip-hop remix of the first single, "Warriors," co-written with the band's lead guitarist, Chris Garvey, was serviced to hip-hop/reggae mix shows and club DJs June 15. R&B and crossover radio will be serviced at the end of June. A CD promo of "Country Journey" goes to alternative, triple-A, and modern rock stations Tuesday (22).

"The emphasis at radio is to build a foundation for Ky-Mani that will lead to his acceptance as a major pop artist," Robertson says. Videoclips for "Country" and "Warriors"—featuring heavyweight boxer Lennox Lewis—go out to national video outlets in mid- to late-June. The videoclip for "Dear Dad" was serviced in April to national Caribbean and reggae shows and was added to the playlist at MTV2.

Radio and retail contests are being planned around the album's release, with a weeklong trip to Jamaica as top prize.

"We think that Ky-Mani is one of the important new artists of 1999, and we expect him to be a 'focus' new artist for this year," says Tom Overby, Best Buy's director of special projects and product development. "Ky-Mani inherited Bob Marley's soulful, introspective side and has, in a way, updated the Marley sound with a modern context. This record is not strictly confined to a reggae sound. It has the potential to cross over by appealing to an urban and pop audience."

A promo tour launches in August. "We're finalizing the itinerary right now," says Robertson, who adds that "[concert] touring is another major way we plan to break Ky-Mani. David Levy [whose clients include Lauryn Hill and Gang Starr] at International Talent Booking books him in Europe, and David Zadeck [who also books Backstreet Boys and Britney Spears] at Renaissance is handling America."

Marley and his band are scheduled to tour Europe starting June 23, with spot dates in Hawaii and Guam. He also has two dates in August in Jamaica.

Marley is also logging studio time with his brothers Ziggy, Stephen, Damien, and Julien for the next project on their Jamaica-based Ghetto Youths label, which is being produced by Stephen. "It's basically straight hip-hop," says Ky-Mani, "with all the brothers on it. Hip-hop's definitely grown on me, and I feel comfortable doing it, too. I have no doubts or second thoughts."

LATE START NO OBSTACLE FOR GEARLE'S EARLE

(Continued from page 11)

backroads of America, Canada, and England, always in search of a better atlas.

"I never really thought of music as a career choice, because I had children to feed and didn't have time to pursue hit-or-miss dreams," says Earle. Her first big break came singing backup on Steve's song "Promise You Anything" on the 1990 album "The Hard Way" and the Hard Way tour in 1990-91 before she signed on as a staff writer at Ten Ten Publishing.

TIME AND DESIRE

"But my kids are grown, so I have time and desire now to run a record label and to be on the road. And it has been easier than I thought. Having the Earle name helped get me in the door. No one is making this difficult for me. So far I haven't had a bad review, and retailers and radio people have all been kind. I guess I'm like good mold. I grow on you."

Her humility is refreshing, although it's hard to imagine anyone not supporting Earle and her refreshing roots-music and country tunes in the vein of Emmylou Harris or Nanci Griffith. According to SoundScan, she has sold 3,400 records, which doesn't include the thousands more she has sold from the van or in other countries.

Earle, who is booked by Fleming, Tamulevich & Associates, will be hitting festivals like the Telluride Bluegrass Festival, the Winnipeg Folk Festival, and the Cambridge Folk Fest, as well as solo club dates, until 2000.

"I always try to bring something new to my shows. My payment is being on a stage for two hours and talking to people," she says. "We try to stop at radio stations and retailers on the way. My husband comes along, which helps ease the homesick feeling. We're like an old couple seeing the world in a Winnebago, except we drive an Astrovan."

Brad Hunt, who is working with E-Squared and Earle on promotions and marketing, says that it is Earle's unbreakable spirit and willingness to work that have helped sell her.

HARD WORKING ARTIST

"She is one of the hardest-working artists I've encountered in a long time, and the reality is the more she does, the more we sell," Hunt says. "Putting together a record is normal, but doing one, starting a label, getting national and international distribution, playing shows five or six nights a week, running a Web site [www.staceyearle.com], and introducing yourself to retailers and radio people takes big gonads."

Retailers, especially the mom-and-pops, appreciate the special attention Earle delivers. Rick Collins, a buyer at Last Unicorn in New Hartford, N.Y., says an Earle in-store sparked a good reaction in the city.

"We had more than 50 people show and sold a ton of CDs pre-, post-, and at the show," Collins says. "The local TV and newspaper outlets covered the event, and people seemed to enjoy her bare-bones, melodic music."

Radio has presented a bit more of a problem, but Hunt and Earle refuse to be broken. Earle has sent her CD to or visited a variety of triple-A, folk, or roots-music stations, where her entire album is being worked.

"She came to play live before we even had the CD. After she did two songs, [I had] a smile on my face so big it hurt," says assistant PD Armando Bellmas of WNCW Spindale, N.C. "We're big fans of that fabulous little bundle of sunshine and have been playing 'Wedding Night.' Fine songwriting apparently runs in the family."

Assistance in preparing this story was provided by Clay Marshall in Los Angeles.

WAL-MART OUTBIDS KINGFISHER FOR ASDA

(Continued from page 3)

One video distributor, who did not wish to be named, breathes a sigh of relief, saying, "I guess most of the industry is delighted that Asda is not going where we thought it was."

Another source says, "It is fascinating for the U.K. industry. Wal-Mart has had a huge impact in the States and is sure to do so here. When these guys come in, the buying power is going to be amazing." Although Kingfisher, as owner of Woolworths, was the most significant part of the deal in music and video sales terms, Asda itself is becoming an increasingly significant player in these markets. Currently, it is estimated to have 5% of the albums market, 6% of singles sales, and 5% of the video sell-through market.

Of Wal-Mart's entry into the U.K., independent music and video dealer Adrian Rondeau of Adrian's in Wickford, Essex, says he fears a new round of heavy price-cutting on chart product. "If it is anything like what happened on the 'Titanic' video with price-cutting [at supermarkets], then it means we would be selling at near or less than cost. That is a very dangerous position to be in, and I don't think that is a good thing for retailing in general. However, I think that is the way it will go," he says.

Wal-Mart's move surprised most observers in the British entertainment industries. Several video distributors said they had been scheduled to meet Asda's Leighton next week to run through the implications of the Kingfisher merger. However, trade unions have expressed concern at the takeover. John Hunter, general secretary of the GMB union, which has 25,000 of its members employed by Asda, was quoted in The Financial Times as saying, "We are concerned a takeover of the company by Wal-Mart might mean a low-paid, take-it-or-leave-it approach in the future."

Asda sources the majority of its music stock and about 50% of its video titles from EUK, the Kingfisher-owned wholesale distributor. However, the collapse of the Kingfisher merger has led to speculation that the chain may soon be looking elsewhere, either by increased direct buying or through one of the U.K.'s other leading wholesalers, such as Total Home Entertainment or Gold's, both headquartered in London.

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the Beta Band
"The Beta Band"
(Astralwerks)

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"Phuture 2000"
(Moonshine)

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"Figure 8"
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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Charts Debut On Billboard's Growing Latin Web Sites

Highlights of The Billboard 200 and Billboard's eight Latin music charts have been added to the menu of offerings at Billboard En Español and Billboard Brasil, the new Spanish- and Portuguese-language Web sites created by Billboard Online and StarMedia. It is the first time Billboard charts have been presented on the Internet with Spanish and Portuguese "headers" and "footers" explaining all the chart symbols and methodologies.

Billboard Online and StarMedia launched the "in-language" Web sites in May with daily music news and weekly features, including coverage of major artists of interest to the Latin marketplace and key musical trends and industry developments. The sites feature original content as well as translations of stories and album reviews from Billboard and Billboard Online. The sites are part of an array of news and information offerings from StarMedia, the leading online network across Latin America, with more than 80 million page views per month.

Along with the top 100 titles of The Billboard 200, the sites also display the top 20 titles from Top Latin Tracks and the top 10 from that list's three subcharts for pop, tropical/salsa, and regional Mexican tracks. Similarly, the site has the top 25 from The Billboard Latin 50, and the top 10 from its pop, tropical/salsa, and regional Mexican album subcharts.

"The addition of the charts to the Billboard and StarMedia partnership makes our joint sites the premier Web destinations for Spanish- and Portuguese-speaking music fans," says Ken Schlager, director of strategic development for the Billboard Music Group. "Not only are we providing entertaining and timely content, we also have created powerful new tools for exposing Latin music to a targeted audience of active consumers. We can even offer chart sponsorships that will allow companies to maximize this opportunity."

To access the sites, go to http://www.starmedia.com/billboard. On your first visit, you will be asked to set your preference for Spanish or Portuguese. Thereafter, you will be able to read all the content in the language of your choice.

For further information on chart sponsorship opportunities, contact Gene Smith at 212-536-5001.

Timothy White Gets 'Heroes' Award

Timothy White, Billboard's editor in chief, will be honored Dec. 6 by the New York chapter of the Recording Academy with its Heroes Award. The award recognizes special individuals who have made significant contributions to the New York music community and the community-at-large. The presentation will be made at a gala fundraiser in support of the chapter's education program.

WHITE

With these funds, the program awards scholarships to deserving high school and college music students and provides professional development workshops and seminars for chapter members, other recording industry professionals, and those who aspire to a career in music.

White is being recognized with several other 1999 Heroes Award honorees from the music community, including Tony Bennett, Mary J. Blige, Celia Cruz, Philip Glass, and Tom Silverman.

Irv Lichtman, Billboard's deputy editor, was an honoree in 1996.

Billboard Dance Music Summit
Sheraton Colony Square • Atlanta • July 14-16, 1999
Billboard/Airplay Monitor Radio Seminar & Awards
Fontainebleau Hilton • Miami Beach • October 7-9, 1999
Billboard Music Video Conference & Awards
Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999
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Pearl Jam 2nd Only To Domenico Modugno

CHART BEAT

by Fred Bronson

IN ONE FELL SWOOP, **Pearl Jam** has the biggest single of its career and makes the biggest jump to No. 2 in the last 40 years. Only one song in the history of The Billboard Hot 100 has taken a bigger leap to the runner-up spot than the 49-2 move of "Last Kiss" (Epic), a remake of a No. 2 hit from 1964 by **J. Frank Wilson & the Cavaliers.** The song that took a bigger jump was **Domenico Modugno's** "Nel Blu Dipinto Di Blu (Volare)," which debuted at No. 54 on the very first Hot 100 on Aug. 4, 1958, and moved to No. 2 the following week.

"Last Kiss" is now one of four singles to move into second place from outside of the top 30. The most recent title to do so was "I'll Make Love To You" by **Boyz II Men.** That Motown hit bounded 31-2 the week of Aug. 20, 1994. The only other song to reach No. 2 from below No. 30 was **Elvis Presley's** "Are You Lonesome Tonight?," which zoomed 35-2 in 1960.

"Last Kiss" is Pearl Jam's second top 10 single. "I Got Id"/"Long Road" peaked at No. 7 the week of Dec. 23, 1995. The only other Pearl Jam single to make the top 30 was "Tremor Christ"/"Spin The Black Circle," which went to No. 18 the week of Nov. 26, 1994.

If "Last Kiss" can climb one more rung, it will be one of a handful of songs to peak at No. 2 the first time around and then reach pole position when covered by another artist. Some of the titles that have achieved this include "I Heard It Through The Grapevine" (**Gladys Knight & the Pips; Marvin Gaye**), "MacArthur Park" (**Richard Harris; Donna Summer**), "Don't Let The Sun Go Down On Me" (**Elton John; George Michael/John**), and "Can't Help Falling In Love" (Presley; UB40).

"Last Kiss," which was originally released only to members of the Pearl Jam fan club, is also No. 2 on Modern Rock Tracks and No. 7 on Mainstream Rock Tracks.

ALL SARAH, ALL THE TIME: With the debut of "The Andrew Lloyd Webber Collection" (Really Useful/Decca) at No. 4 on the Top Classical Crossover chart, **Sarah Brightman** now has three albums in the top five. "Eden" (Nemo Studio/Angel) holds at No. 3 in its eighth chart week, while "Time To Say Goodbye" (Nemo Studio/Angel) slides 4-5 in its 90th week.

COME ON OVER AND OVER: "Man! I Feel Like A Woman" by **Shania Twain** has slipped out of the top 40, but it's still worth noting that with this title, Twain became the eighth artist in the history of the Hot 100 to pull six or more top 40 hits from one album. **Adam Hammond** of Bay City, Mich., points out that Twain is the first to do so since **Janet Jackson** did it for the third time with "janet." Jackson also pulled at least six top 40 hits from "Control" and "Rhythm Nation 1814." Hammond lists the other artists who have accomplished this feat: **Michael Jackson** ("Thriller," "Bad," and "Dangerous"), **Def Leppard** ("Hysteria"), **George Michael** ("Faith"), **Bryan Adams** ("Reckless"), **Bruce Springsteen** ("Born In The U.S.A."), and **Billy Joel** ("An Innocent Man"). Hammond adds that two soundtracks have also yielded six or more top 40 hits: "Saturday Night Fever" and "Footloose."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	330,758,000	329,270,000 *(DN 0.5%)*
ALBUMS	273,727,000	289,388,000 *(UP 5.7%)*
SINGLES	57,031,000	39,882,000 *(DN 30.1%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	218,582,000	242,716,000 *(UP 11%)*
CASSETTE	54,488,000	45,987,000 *(DN 15.6%)*
OTHER	657,000	685,000 *(UP 4.3%)*

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,486,000	12,828,000	1,658,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
14,130,000	12,608,000	1,522,000
CHANGE	**CHANGE**	**CHANGE**
DOWN 2.5%	UP 1.7%	UP 8.9%
THIS WEEK 1998	**THIS WEEK 1998**	**THIS WEEK 1998**
14,923,000	12,441,000	2,482,000
CHANGE	**CHANGE**	**CHANGE**
DOWN 2.9%	UP 3.1%	DOWN 33.2%

TOTAL YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	1998	1999	CHANGE
CHAIN	25,726,000	21,108,000	DN 18%
INDEPENDENT	8,145,000	7,650,000	DN 6.1%
MASS MERCHANT	20,431,000	16,811,000	DN 17.7%
NONTRADITIONAL	185,000	418,000	UP 125.9%

ROUNDED FIGURES — FOR WEEK ENDING 6/13/99

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

Making History... Again!

SANTANA

SUPERNATURAL

The Album That Everybody's Talking About!

"Viva Santana! The album sounds so damn good. Supernatural *is worthy of his awesome gifts. Who could begrudge such an enduring guitar god another big, star-studded shot at living la vida loca?"*

Rolling Stone
6/18/99

"A star-laden new album! Every track bursts with fresh energy provided by Santana's mesmerizing guitar and a parade of hot talent."

Time Magazine
6/14/99

"Santana's miraculous guitar soars thoughout the vigorous Supernatural. *Almost a religious experience.* Supernatural *triumphs!"*

Los Angeles Times
6/13/99

"Whether he's spraying lyrical notes over a soulful Lauryn Hill composition, trading molten licks with Eric Clapton or playing spacey blues with Everlast, Santana still has that old 'Black Magic Woman' thing goin' on. Our man knows what time it is."

Entertainment Weekly
6/18/99

"★★★★ Santana's searing guitar soars with ecstasy. His best outing in years!"

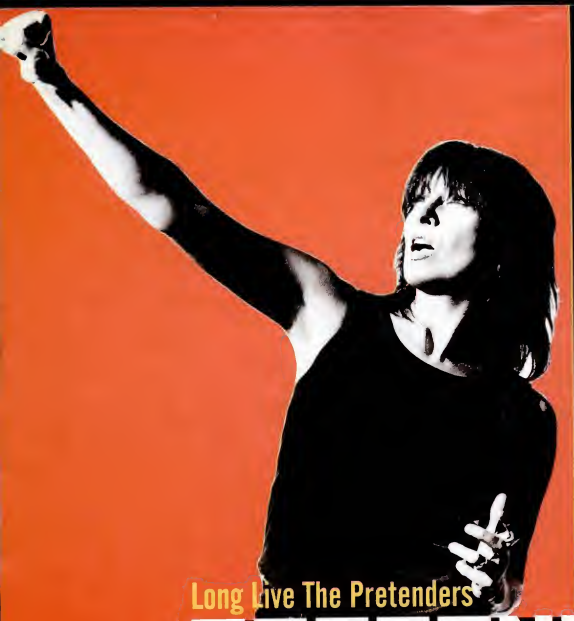
San Francisco Chronicle
6/13/99

His Sizzling Arista Debut Album Featuring Special Guests:

Eagle-Eye Cherry ☆ Eric Clapton ☆ Everlast ☆ Lauryn Hill
Wyclef Jean ☆ Dave Matthews ☆ Rob Thomas and more!

Album Producers: Clive Davis & Carlos Santana
Management: Santana Management www.santana.com

ARISTA www.arista.com



The New Album:

¡VIVA EL AMOR!

(31-47262)

Featuring the first single

"HUMAN."

Everything you expect from Chrissie and the guys and amor.

In Stores June 22

Produced by Stephen Hague and Stephen Street

"Human" Remixed by Tin Tin Out

Management: Gail Colson at Gailforce Management

Long Live The Pretenders

PRETENDERS

¡Television!

8/25	The Late Show with David Letterman
8/28	The Today Show

¡Coming Soon!

VH1	Storyfellers
VH1	Behind The Music
PBS	Sessions at West 54th

¡On Tour With Lilith Fair!

7/13-14	San Francisco, CA
7/17	Pasadena, CA
7/23	Atlanta, GA
7/25	Nashville, TN
7/27	Charlotte, NC
7/29	Columbia, MD
7/30	Camden, NJ
7/31	Hershey, PA

8/1	Rochester, NY
8/3	Boston, MA
8/4	Hartford, CT
8/6	Long Island, NY
8/7-8	Holmdel, NJ
8/10	Columbus, OH
8/11	Cincinnati, OH

¡Special Headlining Shows!

7/10	Las Vegas, NV
7/24	Myrtle Beach, SC
8/12	Cleveland, OH
8/14-15	Atlantic City, NJ

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